

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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**TREBLES (BOYS) WANTED** at St. Mary's Chapel, Park-street, Grosvenor-square. Stipend according to ability. Apply to the Organist after Morning Service.

**SOPRANO WANTED** for a West-End Church. Must have a strong voice, and be a good Reader. Two Sunday Services, with a Friday night practice. Salary £16. Address, stating qualifications, E. M. W., Mr. Holland's, 1, Sussex-place, Kensington, W.

**WANTED** for a Church in South Kensington, two Leading TREBLES (Boys), one ALTO, one TENOR, and one BASS. £5 per annum each offered. Apply by letter only to the Organist, W. H. Holmes, 1A, Pulross-road, Brixton, S.W.

**ALTO WANTED** for the Surpliced Choir of St. James's, Paddington. Salary £15. Three Services. Apply by letter to the Choirmaster, Mr. Combe, 17, Westbourne-terrace North, W.

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**ALTO, TENOR, and BASS WANTED** for Christ Church, Bloomsbury. Surpliced Choir. Sunday, morning and evening; weekly practice. £10 each. Apply by letter to Mr. H. Walsley Little, 59, Mina-road, S.E.

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**TENOR SINGER WANTED** at Hanover Church, Regent-street. Anglican Music. Choral Service on Sunday evening. Apply to the Organist, 8, Canonbury-square, N., or at the Church.

**WANTED** a TENOR SINGER for All Soul's Church, St. John's Wood (Morning and Evening Service). Also, a BOY TREBLE. Must be a good Reader. Apply to W. Biggs, Esq., 50, St. John's Wood-terrace, Regent's-park.

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AND SINGING-CLASS CIRCULAR.

MAY 1, 1874.

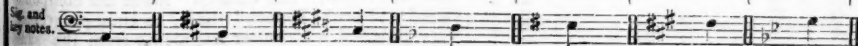
## ON MODES AND TONES.

BY GEORGE ATKINS.

*Concluded.*

Nor having our modern signatures to their modes, the ancient Greeks cut out seven species of octave from the seven modes, as though by two lines drawn across the modes, so as to enclose the seven species of octave; thus—

Hypo-Dorian.	Hypo-Phrygian.	Hypo-Lydian.					
			aa dd	g dd	aa ff#	aa gg	
			g cc	f cc	g ee	g ff	
			f bb	e bb	f dd	f ee b	
					e cc#	e dd	
					d bb	d cc	
					c bb	c bb	
aa aa	g aa	f aa	e aa	d aa	c aa	b aa	
g g	f f#	d f#	d g	c g	a f#	a g	
f f	e f#	c e	c f	b f#	G e	G f	
e e	d e	c e	b e	a e	F e	F e b	
d d	c d	b d	a d	G d	F d	E d	
c c	b c#	a c#	G c	F c	E c#	D c	
b b	a b	G b	F b	E b	D b	C b	
a a	G a	F a	E a	D a	C a	B a	
G G	F G	E G#	D G	C G	B G#	A G	
F F	E F#	D F#	C F	B F#	A F#		
E E	D E	C E	B E	A E			
D D	C D	B D#	A D				
C C	B C#	A C#					
B B	A B		Dorian.	Phrygian.	Lydian.	Mixo-Lydian.	
A A							



Each species of octave bore the same name as the mode of which it formed part; and out of which it was cut. The notes of Position in each species guided the tunings of the tone of seven chords to the mode in use.



## THE SEVEN SPECIES OF OCTAVE AS CUT OUT OF THE SEVEN MODES.

aa aa	g aa	f aa	e aa	d aa	c aa	b aa
g g	f g	e g	d g	c g	b g	a g
f f	e f	d f	c f	b f	a f	G f
e e	d e	c e	b e	a e	G e	F e
d d	c d	b d	a d	G d	F d	E d
c c	b c	a c	G c	F c	E c	D c
b b	a b	G b	F b	E b	D b	C b
a a	G a	F a	E a	D a	C a	B a
Hypo-Dorian.	Hypo-Phrygian.	Hypo-Lydian	Dorian.	Phrygian.	Lydian.	Mixo-Lydian.

Signatures.

Tone of 7 Chords.

To accompany a mode apply the signature to the tone of seven chords, and tune to the notes of Position of the species of octave of the same name as the mode to be accompanied. The signature will agree with the species in showing the tunings of the tone of seven chords.

The seven Powers of the seven species of octave are next set down without their seven Positions to indicate the actual sounds. Those will easily be understood as they appeared in the last example, although they are now omitted and not expressed.

## THE SEVEN POWERS OF THE SEVEN SPECIES OF OCTAVE.

(Positions understood.)

aa	g	f	e	d	c	b
g	f	e	d	c	b	a
f	e	d	c	b	a	G
e	d	c	b	a	G	F
d	c	b	a	G	F	E
c	b	a	G	F	E	D
b	a	G	F	E	D	C
a	G	F	E	D	C	B
Hypo-Dorian.	Hypo-Phrygian.	Hypo-Lydian.	Dorian.	Phrygian.	Lydian.	Mixo-Lydian.

In each of the seven Powers, the interval appears. This interval travels obliquely across the seven species. It is the sun of the system of modes, and their octave species (tones). This sun is at one solstice in the Hypo-Dorian, at the Equator in the Dorian, at the other solstice in the Mixo-Lydian. The two Tropics are on either side of the Equator. The seven species of octave, as forming part of their modes, are as the signs of the Musical Zodiac.

The Greek word Trepo, to turn, supplies in music Tropos, a mode; and in Astronomy, the well understood word Tropic. The association is not remarkable, as all arts and sciences, were, in ancient times, included in the word music.

The correctness of the application of the word Tropos, will be noticed after the following explanation. Every mode was rigidly confined to its own notes of Power and Position; therefore, if any other note for the melody was wanted, he who wanted it turned about into another mode, where it had existence. The melody forthwith entered that mode; and so on from one mode to another, as occasion required.

In appropriating certain parts of the ancient Greek musical system, "the Church" made the compound called "Church Tones;" these, as time progressed, were patched with other fragments from the same source.

This compound consisted of the notes of Power of each of the seven species of octave, being taken as notes of Position, instead of notes of Power, as used by the ancient Greeks; and rejecting all of the modes except the Hypo-Dorian, out of which the seven were then carved.

Place t  
even Chu  
THE SE

Hypo-Dorian Mode.

aa

g

f

e

d

c

b

a

G

F

E

D

C

B

A

The  
the Churc

In this  
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Place the notes of Power of the seven species of octave of the ancient Greeks, in contrast with the seven Church tones, thus :—

THE SEVEN POWERS OF THE SEVEN SPECIES OF OCTAVE OF THE ANCIENT GREEKS. (POSITIONS ADDED.)

aa aa	g aa	f aa	e aa	d aa	c aa	B aa
g g	f g	e g	d g	c g	B g	A g
f f	e f	d f	c f	B f	A f	G f
e e	d e	c e	B e	A e	G e	F e
d d	c d	B d	A d	G d	F d	E d
c c	B c	A c	G c	F c	E c	D c
B B	A B	G B	F B	E B	D B	C B
a a	G a	F aa	E a	D a	C a	B a

Concert Pitch.

Hypo-Dorian Mode.

Hypo-Dorian.

Hypo-Phrygian.

Hypo-Lydian.

Dorian.

Phrygian.

Lydian.

Mixo-Lydian.

SEVEN CHURCH TONES.

Hypo-Dorian.

Hypo-Phrygian.

Hypo-Lydian.

Dorian.

Phrygian.

Lydian.

Mixo-Lydian.

Concert Pitch.

The above shows how the ancient Greek names and concert pitch were confounded and misplaced in the Church Tones.

In this state, these Church tones made some approach to the arrangement of the ancient Greeks, as to modes, as well as to species of octave; but of spurious character. So we find some writers call them modes; others call them tones; and some call them one or the other, or both.

The confusion into which the "ancient Church modes" has fallen, has been the cause for much lamenting. They were a confusion, from the time they were hatched, and should now be thrown aside as an abortion, hitherto respected through a groveling veneration and superstitious ignorance.

Guido favoured a return to the ancient Greek system, when he wrote placing the Ut (since changed to Do) upon three positions, F C and g, the only three key notes and scales in use in his time, and which gave us our three cleffs



The Tonic Sol-fa system favours still more a return to that ancient system.

Modern writers affect indifference to the ancient Greek system of music as obsolete—probably through not having studied it—yet its influence has steadily spread, and is still progressing without their being aware of the fact.

#### THE POSITION OF THE FIFTEEN ANCIENT GREEK MODES.

Key notes (lower, middle, and upper) and signatures, in modern notation.

Mode	Key Note
Hypo-Dorian	A
Hypo-Iastian	A#
Hypo-Phrygian	B
Hypo-Eolian	C
Hypo-Lydian	C#
Dorian	D
Iastian	D#
Phrygian	E
Eolian	F
Lydian	F#
Hyper-Dorian	G
Hyper-Iastian	G#
Hyper-Phrygian	a
Hyper-Eolian	b
Hyper-Lydian	c#

All the ancient Greek modes are minor; their Powers being all identical in form.

The only major scale is that found in the Lydian species of octave; and which the notes of Position show is in the key of A major. The Lydian was a great favourite with the ancient Greeks, which is significant that they were as much affected in the direction of a major scale as the moderns; showing the force of natural impulse over orthodox ratios of the ancient Greek mathematicians; who settled that form of Power, which is applied to all their modes, and to the pianofortes, and organs of the present day as exhibited by their white keys in connection with our A B C, or simple alphabetical notation of music.

Tonos (Tone) is from Teino, to stretch or strain. That which the ancients stretched or strained was called a chord, from chorde, a string of gut. So that a tone in its primitive musical sense is a string of gut in a state of tension, and nothing more.

A string of gut being capable of giving out a musical sound, and also of receiving a variety of

tensions—each giving out a different sound; these to appeal to the understanding through the eyesight were set out in diagram in which the sounds appeared as lines and the intervals as spaces. Tone then became a technical term of expansive signification applicable to many things other than a string of gut in a state of tension.

This expansiveness will be noticed on mentioning a few instances.

Tone is a sound—an interval—a quality of voice, and a compass of voice; the most striking, as a connecting link between ancient and modern, being the Baritone (Basstone), the light bass of the present day.

As connected with Teino, Tone is the blending of colours; being the stretching of one colour over the domain of another. Tone of health is the condition of physical tension.

In church music now the organ is the Tone, it being capable of guiding the performance in any mode, that is, in any key and scale in which the music may happen to be written.

A GREAT feature in the Handel Festival, which will take place in the ensuing month at the Crystal Palace, will be the division of the programme, on the "Selection" day, into a sacred and secular part, portions of the "Utrecht Jubilate" being contained in the first, and the most effective pieces from the "Ode to St. Cecilia" and an Organ Concerto in the second. The "Messiah" and "Israel in Egypt" will both be given, as usual; and, as Sir Michael Costa is again to direct a band and chorus of 4,000, there can be little doubt that the Festival of 1874 will prove in every respect as successful as any of its four predecessors.

We hear that a newspaper in the Far West, in mentioning the advent of a popular actor, says that he will show the people "how Shakespeare ought to be slung." We fear that this American phraseology is rapidly creeping into many of our own musical criticisms, for we have lately read expressions of this kind in journals professing to be artistic; and in a notice of the performance of an Oratorio, in a Scotch

paper, the critic, in an evident ecstasy of delight at the music, says "We need not remind the members that an Oratorio does not usually end when the dress circle skedaddles."

THE National Music Meetings, announced to be given in June at the Crystal Palace, have been postponed until next summer. A letter, addressed to the *Times*, from the Secretary states that this decision has been arrived at "in the interests of the movement," firstly because "many of the competing choirs have failed to comply with Rule 12, according to which their approximate strength should be already declared," and secondly in consequence of the "practical difficulty of carrying out two such undertakings as the Handel Festival and the National Music Meetings during the same week." As the latter reason is alone sufficient to justify the step which has been taken, we regret that it was not foreseen; for already, as the letter says, several of the Choirs are "actively employed in preparation." Next year, however, it is asserted that the competitions will be resumed "in

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their integrity, including the solo and other classes originally opened;" and, as the public interest will not be then divided between two important events, we may reasonably hope for a more successful result than could possibly have been achieved had the Meetings taken place as originally intended.

THE hundred and thirty-sixth anniversary Festival of the Royal Society of Musicians took place at Willis's Rooms on the 27th ult., His Royal Highness the Prince of Wales in the chair. In a speech remarkable for unostentatious display, the Royal Chairman advocated most warmly the interests of the Society, and expressed a hope that the benevolent efforts of the Association might be still more extended in the future. The health of "The President of the evening, Her Royal Highness the Princess of Wales, and the rest of the Royal Family," was proposed by the Earl of Dartmouth, and the toast of "The Army, the Navy, and the Auxiliary Forces" was eloquently responded to by General Knollys for the Army, and by His Royal Highness the Duke of Edinburgh for the Navy. Lord Hampton proposed the patrons, subscribers, and honorary officers of the Society, and Sir Thomas Gladstone returned thanks. The artists who assisted at the festival were Miss Antoinette Sterling, Signor Caravoglia, Mr. W. G. Cusins (pianoforte), and the London Vocal Union. The subscriptions announced by Mr. Stanley Lucas, the Secretary, amounted to £1000, including £100 from the Prince of Wales.

#### CRYSTAL PALACE.

THE concerts during the month at this establishment have been highly interesting. Reinecke's clever Overture in D produced a marked effect, and will no doubt be again heard. The Pianoforte Concerto of Edward Grieg, excellently played by Mr. Dannreuther, may also be mentioned as a work of much originality, the young Norwegian composer having evidently dared to think for himself, instead of imitating the style of those who have preceded him. The Concerto was received with the warmest applause. We must award, too, a word of commendation for the brilliant performance of Litoff's "Concerto Symphonie," by Mr. Oscar Beringer, who is gradually, but surely, making his way to the foremost rank of pianists. Madame Noriny has proved a welcome addition to the vocalists, and some effective pieces have been contributed by the "Swedish Ladies Quartette." The series of concerts concluded with Herr Manns's benefit on the 25th ult., when Beethoven's Choral Symphony was given, before a large audience.

#### HER MAJESTY'S OPERA.

IN our last number we gave a notice of the successful debut of Madlle. Lodi, and have now unfortunately to record that ill health has compelled her to abandon for a while her profession and return to Italy. Madlle. Risarelli, who made her first appearance as *Gilda* in "Rigoletto," was noticed by us some time ago on her performance with an Italian company at St. George's Hall. Her voice is somewhat faded, but, as we have already said, she sings well and her reception was highly favourable, especially in the trying scene in the Duke's Palace. Signor Ramini, one of the vocalists announced in Mr. Mapleson's prospectus, has achieved a decided success as *Lionello* in "Marta," his singing of the popular "M' apparì," particularly, eliciting well deserved applause. "La Favorita" brought forth two new singers, Signor De Reschi, as *Alfonso*, and Signor Giulio Perkins, as *Baldassare*, the former creating an effect which we think likely to be increased during the season, and the latter (who is already known as a concert-singer) displaying a fine, though somewhat hard, bass voice; both vocalists will, we think, prove a decided acquisition to the company. Madlle. Alwina Valleria has been most cordially received, especially as *Lady Enrichetta*, in "Marta," and the lovers of classical music have been

attracted on more than one occasion by the fine performance of Madlle. Titiens as *Leonora*, in Beethoven's "Fidelio," in which opera, Herr Conrad Behrens, an excellent bass, has made a profound impression in the part of the gaoler *Rocco*.

#### ROYAL ITALIAN OPERA.

THIS establishment opened for the season on the 31st March, Madlle. Heilbron creating a good, but not great, effect in the part of *Violetta*, in "La Traviata." The reappearances of Madlle. Marimon, Madlle. D'Angeri, and especially of Madlle. Albani, have been highly successful; but the principal event of the month has unquestionably been the debut of Signor Bolis, in the arduous part of *Arnoldo*, in "Guillaume Tell." In this vocalist we seem at length to have found an adequate representative of a character which tests the highest qualities both of an actor and singer; and that he gradually won the warmest demonstrations of applause from an audience not usually predisposed to the display of enthusiastic feeling is a proof that his success was thoroughly legitimate. In the duet with *Tell*, and especially in the great Trio, he proved the possession not only of a fine and well trained voice, but of much truthful and dramatic feeling, and in the well known declamatory "Corriam, voliam" he elicited an unanimous recall. We may also mention the first appearance of Madlle. Cottino, who in the small part of *Inez*, in "La Favorita," evinced decided promise. Signor Vianesi has proved so efficient a conductor that we should be glad to see him retain his post undisturbed throughout the season.

#### BRITISH ORCHESTRAL SOCIETY.

THE production of Mr. G. A. Macfarren's Symphony in E has been one of the most noteworthy events of the season, and indeed may be said to have atoned for many shortcomings in a series of concerts to which, by their national title English composers have a right to look for encouragement and support. The first movement of this work is a masterpiece of writing, but is too elaborate to produce its true effect upon a first hearing. The Serenade Andante, in C, has a most attractive principal subject, and is scored with consummate knowledge of effect for the wood and string band, in combination with the harp. An Old English Gavotte and Musette take the place of the usual Minuet and Trio, and these pleased so much as to be re-demanded. The final movement contains a constant recurrence to the opening theme, so that a connection is thus established, which has the merit of linking the Symphony together as a whole; but nothing more than a favourable verdict can be pronounced upon a work which claims, from its proportions, a patient and close study of each movement separately. The composer was called for unanimously at the conclusion of the Symphony, and bowed his acknowledgments from the orchestra. Mr. Howell's performance of a Concertino for violoncello and orchestra, by Kummer, was better than the composition deserved; but a Romance and Tarantella, by Berthold Tours, excellently played on the violin by Mr. Carrodus, fully merited all the applause it received—even the solid encore for the spirited Tarantella. A clever Overture, by J. F. Barnett, called "A Winter's Tale," and a well written "Scherzo," by Sir Julius Benedict, were given at the final concert on the 8th ult., when the Duke of Edinburgh, the Patron of the Society, was present.

#### PHILHARMONIC SOCIETY.

THE programme of the first concert on the 25th March, commenced with Handel's "Concerto Grosso," No. 11, in A, a work highly interesting to a musical audience, not only as a specimen of the time when "Concerto" meant a composition for a small stringed orchestra, but as a piece full of melodious beauty and masterly writing. The prominent passages for violins and violoncello, in the able hands of Herr Straus, M. Buziau, and Mr. W. Pettit lost none of their effect. The rest of the programme was composed of well worn works which are always welcome; and when we say that amongst these were Mendelssohn's "Scotch Symphony," and Beethoven's Violin Concerto,

which we scarcely ever heard Herr Joachim play so well, we need hardly add that the selection afforded the utmost gratification to the listeners. The vocalist was Madame Otto-Alvsleben. At the second concert, on the 20th ult., Madlle. Marie Krebs produced a marked effect by her performance of Beethoven's Pianoforte Concerto in E flat, her reading of this great work showing an intelligence which will doubtless place her in the foremost rank of pianists in this country. Spohr's Symphony "Die Weihe der Töne," and Schumann's fine overture, "Genoveva," were the orchestral works in the first part, and Mendelssohn's music to the "Midsummer Night's Dream," occupied the whole of the second part. The vocalists were Miss Sophie Ferrari and Miss Antoinette Sterling. The concert was by "special desire," the Duke and Duchess of Edinburgh and other members of the Royal Family being present. Mr. W. G. Cusins conducted both the concerts noticed with his accustomed ability.

**ROYAL ACADEMY OF MUSIC.**—The competition for the Sterndale Bennett Scholarship took place on Saturday, the 18th ult., at the Institution, Tenterden Street, Hanover Square, the examiners being the Principal (Sir Sterndale Bennett), Mr. G. A. Macfarren, Mr. F. R. Cox, Mr. W. G. Cusins, Mr. F. B. Jewson, and Mr. H. C. Lunn. The results were as follows:—Charlton T. Speer, elected; F. W. W. Bampfylde, highly commended; T. Sylvester and J. C. Andrews, commended. One candidate, not having passed the Literary Examination, conducted by the Rev. Robinson Duckworth, M.A., was precluded from the competition. The competition for the Parepa-Rosa Scholarship took place at the Institution on Saturday the 25th ult., the examiners being the Principal (Sir Sterndale Bennett), Mr. F. R. Cox, Mr. Walter Macfarren, and Signor Randegger. Miss Ann Elizabeth Bolingbroke was the successful candidate.

In aid of the Mendelssohn Scholarship Fund, a *Soirée Musicale* was given on the 27th March, at the residence of Mr. Frederick Lehmann, Berkeley Square. The music consisted exclusively of the works of Mendelssohn, the instrumental artists being Herr Joachim, Madame Norman-Neruda, Herr Straus, Herr L. Ries, Mr. Zerbin, Signor Piatti, and Mr. Charles Hallé, and the vocalists, Madame Otto-Alvsleben and Miss Antoinette Sterling. Sir Julius Benedict conducted. The whole of the pieces were played to perfection, and thoroughly appreciated by a large audience, the two movements from an unfinished Quartet (posthumous) especially, creating a marked effect.

THE annual pupil concert of the North-East London Academy of Music was held at the Manor Rooms, Hackney, on Tuesday evening, the 7th ult., before a large audience. The students most worthy of notice were Misses King, Clements, Morgan, Hewett, Lawrence, Rogers, Matthews, Marshall, Messrs. Prickett, Smith, and the little daughter and son of the Principal (Miss and Master West), who were highly successful in a pianoforte duet.

ON Good Friday evening a performance of Handel's "Messiah," was given at the Town Hall, Hackney, under the direction of Mr. W. West. The principal vocalists were Miss Ellen Horne, Madame Clara West, Miss Ellen Standish, Mr. Albert James and Mr. Thomas Lawler. The choruses were supported by the North London Choral Association—conductor, Mr. M. R. Bassett. The band and choir were about 400 in number. The Hall was crowded in every part, and the performance was highly satisfactory.

ON Good Friday evening a performance of Handel's "Messiah," was given in Burdett Hall, Limehouse, under the direction of Mr. F. A. Bridge. The principal vocalists were Miss de Seale Penson, Miss Fanny Emerton, Mr. Arthur Thomas, Mr. Grimsby Jopp R.A.M., and Mr. F. A. Bridge: Solo trumpet, Mr. Gay; grand pianoforte, Mrs. Elizabeth Stirling; harmonium, Mr. John G. Board-

man. The chorus consisted of nearly 150 voices. The room was crowded, and the performance throughout most successful.

An evening concert was given in St. Thomas's Hall, South Hackney, on Thursday the 26th March, by Messrs. Prenton and Hamilton, assisted by Miss Denham, Miss Claremont, Mr. John Byron, Mr. Alfred Mori, Mr. H. Gordon, Mr. H. P. Matthews, Mr. Arthur Stuart, L.A.M., and Mr. Walter Hastings. Miss Denham sang "Sweet Nightingale," very effectively, Miss Claremont's contralto voice was heard to great advantage in "The skipper and his boy," Mr. Percy Hamilton rendered the songs allotted him with taste, Mr. Prenton's singing of "A freshening breeze," and "Over the rolling sea," was much appreciated, and Mr. Arthur Stuart, an alto of much promise, gave with good effect "The minstrel boy." Several part-songs were sung during the evening by the London Quartet Union. Mr. Walter Hastings was an efficient accompanist.

WE understand that a new Sacred Cantata, "Supplication and Praise," by Dr. Sloman, will most probably be performed at the Albert Hall, during this season.

A SUCCESSFUL concert was given at the School-rooms adjoining the Church of St. Simon Zelotes, Chelsea, on the 17th ult., by the Choir of the Church, under the direction of Mrs. R. L. Batty, organist, assisted by Miss Michie, Miss Harker, Madame Waudby, and Miss Matthews, pianist. The programme consisted of glees, part-songs, and solos, all of which were well performed; but we may especially commend the rendering of Barnby's "Sweet and low," Spofforth's "Hail, smiling morn," and Pinsuti's "Good night, beloved," by the choir. Miss Michie and Miss Harker received encores for their songs; and a portion of Haydn's Symphony, No. 4, arranged as a pianoforte duet, was played by Miss Matthews and Mrs. Batty. Miss Hogg and Miss Nash (two young pupils of Mr. Batty) were also highly successful in their pianoforte solos. The concert which was in aid of the Church funds, was well attended.

WE have received a letter from Dr. Bonn, with reference to our recent notice on his "Scalometer," from which we extract the only portion which bears upon our review. He says "In keys where blue and red letters appear simultaneously, the former must be used in scales with flats, the latter in scales with sharps." And he further explains that as a greater number than seven sharps or flats at the signature would never be written, he has thought it superfluous to show any more on the disc of the Scalometer.

THE monthly concert of the St. George's Glee Union was held on Friday evening, the 10th ult. Miss Julia Augarde's rendering of Benedict's Pianoforte Fantasia, "Where the bee sucks," and Miss Ada L. Mathews's performance of Döhler's "Anna Bolena," were highly successful. Three new singers in the St. George's Glee Union were favourably received, Miss Minnie Curtis being encoired in both her songs; and Messrs. Gadsby (baritone), and Beaumont (tenor) being much applauded. The Choir, which was rather thinner in numbers than usual, sang several part-songs very creditably. Messrs. Garside and Stock were the conductors.

THE many attractions of the present season prevent the possibility of doing more than record the deserved success of the chamber concerts of Mr. and Mrs. Alfred Gilbert, which have been given during the past month at St. George's Hall. The programmes have been well selected, and the classical playing of Mr. Gilbert has been thoroughly appreciated. The effect of the vocal music, in which Mrs. Gilbert took a prominent part, was much enhanced by the sympathetic pianoforte accompaniment of Mr. C. E. Stephens.

An evening concert, under distinguished patronage, was given at the Westbourne Hall, Bayswater, on Tuesday

evening, the 14th ult., by Mr. Joseph Kingham, the blind pianist, assisted by Miss Ellen Glanville, Miss Julia Derby, Mr. A. James, and Signor Rocca, Madame Dryden being solo harpist. The concert was a great success.

MR. AND MRS. GERMAN REED'S entertainment commenced for the season on the 20th ult., at St. George's Hall, before a very large audience. Mr. Gilbert's legend, "Ages Ago," the music by Mr. F. Clay, was reproduced by special desire; and a musical sketch, by Mr. Corney Grain, entitled, "A Day in Town," was most successful. Mrs. German Reed was very warmly received, her acting and singing, as usual, delighting her audience.

AN entertainment, consisting of music and readings, was given by Mr. Charles Sleigh, on the 25th ult., at the Store Street Rooms, before a large audience. As his programmes were headed, "British Musical and Dramatic Institute," we presume that this was considered a public exhibition of the most promising of the pupils of that Association, although many artists already well known lent their assistance. Once more, then, we must say that in an educational point of view, the system pursued in this Institute is radically wrong, for not only are mere students put forward to sing works which would tax the powers of the greatest vocalist, but the ringing applause of those injudicious friends who attend to "encourage" them, prevents the possibility of their ever knowing their true position. We may also mention that pianists cannot be formed upon such pieces as a fantasia upon "When the swallows," nor vocalists upon such songs as Virginia Gabriel's "Ruby." The names of competent teachers appear upon the prospectus of this Institution, but where is the controlling power over each department to systematise the method of instruction?

THE following is a list of those who obtained degrees at the recent musical examination at the University of Oxford:—*Doctor in Music*—John Abram, New College (and St. Leonard's-on-Sea); J. Fred. Bridge, Queen's College (and Manchester Cathedral). *Bachelor in Music*—Charles Bradbury, New College (and Hull); Hugh Brooksbank, New College (and Peterborough); Geo. Herbert Gregory, New College (and Melrose, N.B.); Charles Hancock, Magdalen Hall (and Windsor); James Higgs, New College (and Torrington Square, London); Arthur H. Mann, New College (and Tottenhall, Wolverhampton); Fredk. R. Müller, Exeter College (and Hull); William Pinney, Exeter College (and Ramsgate); Arthur Simms, New College (and Alderly Edge, Manchester); George F. Tendall, St. Mary's Hall (and Wickham, Newbury); William H. Wale, Magdalen Hall (and Leicester); Daniel J. Wood, New College (and Boston, Lincolnshire). The examiners were—Sir F. A. Gore Ouseley, Bart., Professor of Music; C. W. Corfe, Mus. Doc., Choragus; and E. G. Monk, Mus. Doc.

VERY great credit is due to the enterprising director of the Brixton Choral Society, Mr. William Lemare, for his indefatigable exertions in preparing works for public performance with which his choir can hardly be familiar; and although we cannot say that the execution of Sir Julius Benedict's Oratorio "St. Peter," on the 20th ult., was thoroughly satisfactory, the presentation of so elaborate a composition was highly meritorious. Without disparaging Mr. Lemare's powers as a conductor, we think, that as the composer was present, it would have been better had he directed his work, instead of accompanying at the piano-forte. The principal vocalists were Madame Florence Lancia, Miss Marion Severn, Mr. Guy, and Mr. Wadmore, all of whom acquitted themselves most efficiently of their difficult task. Many of the choruses were given with admirable effect, and Sir Julius, who was warmly received, appeared much gratified at the performance of his work. Mr. Byrom presided at the organ with much ability.

THE first of a series of quarterly musical services in aid of the Choir Fund was held at St. Mary's, Haggerston, on the evening of the 22nd ult., when a selection from the "Messiah" was efficiently rendered by the choir. Mr. W. H. J. Coventry presided at the organ and played

Mendelssohn's "Sonata No. 1" at the commencement, and Wély's "Offertoire No. 5" at the end of the selection. It is worthy of notice that the services on all the great festivals of the Church are invariably rendered by St. Mary's choir without any aid from other churches. This rule was adhered to on the present occasion.

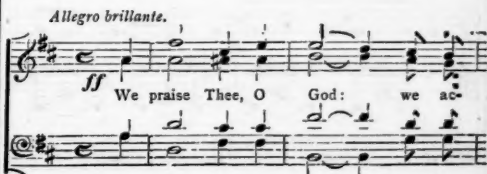
ON Monday, the 13th ult., a very interesting lecture on Mendelssohn, was given by the Rev. Robinson Duckworth, M. A., Vicar of St. Mark's, Hamilton Terrace, St. John's Wood, for the benefit of the School Building Fund, at the New School-room attached to the Church. The lecturer sketched the great composer's life from early boyhood till his death in 1847, and was listened to with marked attention by a crowded and appreciative audience. The enjoyment of the evening was greatly enhanced by numerous illustrations from Mendelssohn's works, which were given in the order of composition, commencing with a March, from one of his early operettas, "Camacho's Wedding," and ending with a selection from his last great work, "Elijah." The choruses and part-songs were performed by an excellent choir of about 40 voices under the direction of Mr. Street, solos being contributed by Madame Schneegans, Mr. Greenhill, Mr. Stedman, &c. Mr. J. W. Elliott performed on the harmonium, the Andante in G, Op. 37, in his usual artistic style; and Miss Lucy Bristow, (a pupil of Mr. Bradbury Turner) played the Andante and Rondo Capriccioso, Op. 14, with very great success.

## REVIEWS.

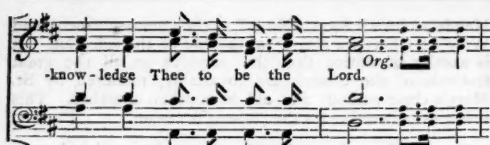
MESSRS. GRAY AND CO., SAN FRANCISCO.

*Te Deum laudamus.* Composed by George T. Evans.

It would be difficult, if not impossible, to fix two different standards by which to judge music of the same class; and were it even feasible it is extremely doubtful whether, for instance, our musical friends in America would feel satisfied with the dubious compliment conveyed in the terms, "It is very good, indeed, for America." Besides, church music is church music whether on this or that side of the Atlantic, and—allowance being made for diversities of temperament and climate—the same broad principle should hold good on both sides. As church music, therefore, we fear Mr. Evans's *Te Deum* cannot be regarded in the light of a high-class work. The comparatively small amount of dignity and solidity observable in this work would go far to imperil the success of a secular composition, whilst to a sacred one it is almost ruin. We would not for the world urge the adoption of that fictitious quality which so frequently stands for the true church style, viz., the reproduction of worn-out forms—that would be the other extreme. But, between these two extremes, may be found a *via media* on which an individual and characteristic style might be formed by a musician possessing the latent talent, of which Mr. Evans's music furnishes ample proof. Had Mr. Evans enjoyed the advantage of an early training in the school of the old contrapuntal writers—the want of which advantage even the genius of Beethoven was unable to conceal—he might in all probability have produced music which would have held its own anywhere; as it is we can hardly imagine the musicians of any other country than America looking upon it as other than wanting in almost all the essentials of sacred music. Take the opening phrase, for example:—

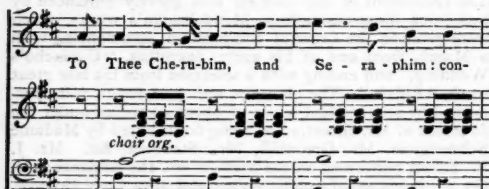




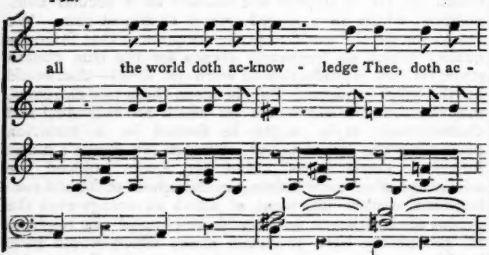


Its somewhat pompous beginning, it will be seen, is suddenly checked at the second bar by a weak suspension, and altogether lost in the latter half of the third bar; whilst the *coup de grâce* is supplied by the three organ chords at the end of the phrase. Again, the true feeling of the words can hardly be said to receive adequate expression in the following strains:—

SOLO, TREBLE.



DUO, SOPRANO AND ALTO WITH QUARTETTE.  
Andantino. *p*



In justice to Mr. Evans it should be stated that these quotations exhibit the worst features of his work, and are rather taken as illustrations, in proof of our assertion, as to the secular tone pervading it, than as a fair criterion of the whole. We have been led to place this matter somewhat prominently before our readers from the fact that so many compositions of a like calibre have come under our notice—emanating from American sources—take the place of the idea, rightly or wrongly, that the art of composing sacred music has not yet been attended with an amount of success in that country at all commensurate with the efforts that would appear to have been brought to bear upon it.

NOVELLO, EWER AND CO.

*God be merciful unto us.* Anthem for four voices.  
Composed by Samuel Sebastian Wesley.

HERE we have a setting of the 67th Psalm according to the Prayer Book version, which is the appointed alternative for the Song of Simeon as the second Cantic in the Evening Service. Now, it is a puzzle for the curious, why the music should be styled an "Anthem," any more than what may be written for the *Nunc dimittis*, which is the text that may, at discretion, take the place of this. We can offer but one vague guess at a meaning for the definition, namely: that the words are set at greater length, allowing scope for their complete expression, and for the fuller development of the musical ideas they have suggested, than is generally the case in compositions professedly designed to form part of the Service. In case this may be the composer's meaning, let us take leave to discuss it. Our term "part of the Service" should not be a correct one, since the Service extends from the opening Sentence to the final Blessing, and includes everything that is said or sung according to the rubric within these limits, the Anthem as much as any of the Prayers, as the Creed, as the Confession, as the Canticles. Nay, as to the term Cantic, it is customary so to define the two musical pieces, and their alternative, which precede the Lessons in our Church Service, but cannot restrict its application to these pieces only, for whatever is sung must be a Cantic if not of too great length to admit of the diminutive form of the word for its denomination. What is there, on the other hand, in the word Anthem that can better fit it for the definition of a longer piece than the other? Grant it, a Cantic is a little song; an Anthem is expressly set forth in the injunction of Queen Elizabeth as a "little thing in metre." Composers have many a time broken the bounds implied in both cases by the term little, and so, for Canticles and Anthems, there are manifold works of large proportions, wherein the Church has good reason to rejoice, and there are some, large and small in extent, that are of no credit to that institution or its servants, and of no edification to auditors; and thus it is not the less or greater length at which the words may be set that warrants the music to be entitled "Anthem" or otherwise. A practical difference between Canticles and Anthems is that whereas the one is arbitrarily chosen from day to day, the others are fixed for perpetual performance in their respective appointed places. Now, this displays a signal reason for a longer setting of the words of the Cantic than of the Anthem; for the former being repeated daily, or at least weekly, becomes so familiar to the worshippers that we

## Come, Dorothy, come.

## SWABIAN VOLKSLIED.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.). New York, J. L. PETERS, 599, Broadway.

*Andante.*  
*mf* *cres.*

TREBLE. Come, come, come, Do - ro - thy, Come, come, come, Do - ro - thy.

ALTO. Come, come, come, Do - ro - thy, Come, come, come, Do - ro - thy.

TENOR (ave. lower). Come, come, come, Do - ro - thy, Come, come, come, Do - ro - thy.

BASS. Come, come, come, Do - ro - thy, Come, come, come, Do - ro - thy.

ACCOMP. *Andante.*  
*mf* *cres.*

*stacc.* *p*

1. Come, come, come, my dear - est, do not fear me, . . . It is my  
2. Look, look, look, with - in this eye, my dear - est, . . . Where like a  
3. Thou, thou, thou, a gold - en ring must give me, . . . For else, my

*stacc.* *p*

1. Come, come, come, my dear - est, do not fear . . . me, It is my  
2. Look, look, look, with - in this eye, my dear . . . est, Where like a  
3. Thou, thou, thou, a gold - en ring must give . . . me, For else, my

*stacc.* *p*

1. Come, come, come, my dear - est, do not fear . . . me, It is my  
2. Look, look, look, with - in this eye, my dear . . . est, Where like a  
3. Thou, thou, thou, a gold - en ring must give . . . me, For else, my

*stacc.* *p*

great-est joy to have thee near me,  
ti - ny fai - ry thou ap - pear-est,  
dear, I fear thou wilt de - ceive me,

Do-ro-thy, Come, come, come, my dear-est, do not  
Do-ro-thy, Look, look, look, with-in this eye, my  
Do-ro-thy, Thou, thou, thou, a gold-en ring must

great-est joy to have thee near me,  
ti - ny fai - ry thou ap - pear-est,  
dear, I fear thou wilt de - ceive me,

Do-ro-thy, Come, come, come, my dear-est, do not  
Do-ro-thy, Look, look, look, with-in this eye, my  
Do-ro-thy, Thou, thou, thou, a gold-en ring must

great-est joy to have thee near me, Come, come, . . .  
ti - ny fai - ry thou ap - pear-est. Look, look, . . .  
dear, I fear thou wilt de - ceive me, Thou, thou, . . .

great-est joy to have thee near me,  
ti - ny fai - ry thou ap - pear - est,  
dear, I fear thou wilt de - ceive me,

Do-ro-thy, Come, come, come, my dear-est, do not  
Do-ro-thy, Look, look, look, with-in this eye, my  
Do-ro-thy, Thou, thou, thou, a gold-en ring must

stacc.  
fear me, . . . It is my great - est joy to have thee near me. On thy  
dear-est, . . . Where like a ti - ny fai - ry thou ap - pear-est, There then,  
give me, . . . For else, my dear, I fear thou wilt de - ceive me, If I'm

stacc.  
fear . . . me, It is my great - est joy to have thee near me. On thy  
dear - est, Where like a ti - ny fai - ry thou ap - pear-est, There then, teasing  
give . . . me, For else, my dear, I fear thou wilt de - ceive me, If I'm forc'd to

SOLO. espress.  
fear . . . me, It is my great - est joy to have thee near me. On thy cheek so  
dear - est, Where like a ti - ny fai - ry thou ap - pear-est, There then, teasing  
give . . . me, For else, my dear, I fear thou wilt de - ceive me, If I'm forc'd to

stacc.  
fear me, It is my great - est joy to have thee near me. On thy  
dear - est, Where like a ti - ny fai - ry thou ap - pear-est, There then,  
give me, For else, my dear, I fear thou wilt de - ceive me, If I'm

espress. p  
fear me, It is my great - est joy to have thee near me. On thy  
dear - est, Where like a ti - ny fai - ry thou ap - pear-est, There then, teasing  
give . . . me, For else, my dear, I fear thou wilt de - ceive me, If I'm forc'd to



cheek so fair      Shines the li - ly rare,      With the rose u - ni - ting,      Ev' - ry  
teaz ing elf,      Thou wilt find thyself,      There thou hast thy home,      Ne - ver  
forc'd to part      From my own sweet-heart,      Then a soldier brave      Will I

cheek so fair      Shines the li - ly rare,      With the rose u - ni - ting,      Ev' - ry  
teaz ing elf,      Thou wilt find thyself,      There thou hast thy home,      Ne - ver  
forc'd to part      From my own sweet-heart,      Then a soldier brave      Will I

fair, . . . Shines the li - ly rare,      With the rose u - ni - ting, Ev' - ry heart de -  
elf, . . . Thou wilt find thy - self,      There thou hast thy home, . . . Ne - ver more to  
part . . . From my own sweet-heart,      Then a sol-dier brave . . . Will I seek my

cheek so fair      Shines the li - ly rare,      With the rose u - ni - ting,      Ev' - ry  
teaz ing elf,      Thou wilt find thy-self,      There thou hast thy home,      Ne - ver  
forc'd to part      From my own sweet-heart,      Then a sol-dier brave      Will I

heart de-lighting.      Do-ro-thy, Come, come, come, my dearest, do not fear me, Thou art my  
more to roam.      Do-ro-thy, Look, look, look, with-in this eye, my dear - est, There like a  
seek my grave.      Do-ro-thy, Thou, thou, thou, a gold-en ring must give me, 'Thou art my

heart de-lighting.      Do-ro-thy, Come, come, come, my dearest, do not fear me, Thou art my  
more to roam.      Do-ro-thy, Look, look, look, with-in this eye, my dear - est, There like a  
seek my grave.      Do-ro-thy, Thou, thou, thou, a gold-en ring must give me, 'Thou art my

light - ing. Come, come, come, . . . come, come, my dearest, do not fear . . . me, Thou art my  
roam. . . Look, look, look, . . . look, look, with-in this eye, my dear - est, There like a  
grave. . . Thou, thou, thou, . . . thou, thou, a gold-en ring must give . . . me, 'Thou art my

heart delighting.      Do-ro-thy, Come, come, come, my dearest, do not fear me, Thou art my  
more to roam.      Do-ro-thy, Look, look, look, with-in this eye, my dear - est, There like a  
seek my grave.      Do-ro-thy, Thou, thou, thou, a gold-en ring must give me, 'Thou art my

*f* *con anima espress.*

great - est joy, so tar - ry near me, Thou art my great - est joy, . . . .  
 ti - ny fay thou hast thy home, love, Yes, like a ti - ny fay, . . . .  
 great - est joy, so tar - ry near me, Thou art my great - est joy, *con anima espress.*

great - est joy, so tar - ry near me, Thou art my  
 ti - ny fay thou hast thy home, love, Yes, like a  
 great - est joy, so tar - ry near me, Thou art my  
*con anima espress.*

great - est joy, so tar - ry near me, Thou art my  
 ti - ny fay thou hast thy home, love, Yes, like a  
 great - est joy, so tar - ry near me, Thou art my  
*con anima espress.*

great - est joy, so tar - ry near me, Thou art my  
 ti - ny fay thou hast thy home, love, Yes, like a  
 great - est joy, so tar - ry near me, Thou art my

*f* *con anima espress.*

*cres.*

. . . . . so tar - ry near me, . . . . . so tar - ry  
 . . . . . thou hast thy home, love, . . . . . thou hast thy  
 . . . . . so tar - ry near me, . . . . . so tar - ry

great - est joy, so tar - ry near me,  
 ti - ny fay, thou hast thy home, love,  
 great - est joy, so tar - ry near me,

great - est joy, so tar - ry near me,  
 ti - ny fay, thou hast thy home, love,  
 great - est joy, so tar - ry near me,

great - est joy, so tar - ry near me,  
 ti - ny fay, thou hast thy home, love,  
 great - est joy, so tar - ry near me,

*cres.*

*mf* *cres.* *f* *p stacc.*

near me, . . . so tar-ry near me,  
home, love, . . . thou hast thy home, love,  
near me, . . . so tar-ry near me,

*cres.* *f* *p stacc.*

so tar - ry near me,  
thou hast thy home, love,  
so tar - ry near me,

*cres.* *f* *p dol.*

so tar - ry near me, my great-est joy, great-est  
thou hast thy home, love, a ti - ny fay, ti - ny  
so tar - ry near me, my great-est joy, great-est

*cres.* *f* *p stacc.*

so tar - ry near me,  
thou hast thy home, love,  
so tar - ry near me,

Thou art my greatest  
Yes, like a ti - ny  
Thou art my greatest

*mf* *cres.* *f* *p dol.* *stacc.*

*1st and 2nd times.* *mf* *cres.*

joy. 2. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,  
fay. 3. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

*mf* *cres.*

joy. 2. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,  
fay. 3. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

*mf* *cres.*

joy. 2. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,  
fay. 3. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

*mf* *cres.*

joy. 2. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,  
fay. 3. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

*1st and 2nd times.* *mf* *cres.*

*3rd time.*

joy, Thou, thou, Do - ro - thy, thou, thou, thou must be  
 joy, Then, then, Do - ro - thy, then then, then, Do - ro - thy,  
 joy, Thou, thou, Do - ro - thy, thou, thou, thou must be  
 joy, Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

*3rd time.*

*dim.*  
 mine. . . . .  
*dim.*  
 then. . . . .  
*espress.* *dim.*  
 mine, thou must be mine. . . . .  
*dim.* *espress.*  
 thou, . . . . . thou must be mine. . . . .  
*dim.* *espress.*



scarcely need refer to a book to bring them instantly to mind, and we can consequently follow easily any complication in the music set to them, any delicate nicety or broad novelty in its expression; whereas, the latter are heard but rarely, heard then as it were accidentally, found perhaps with difficulty if found at all, and are often not to be comprehended at a single reading, for which reasons they demand the simplest musical treatment to do them justice before uninitiated hearers. If then the music to either should be longer or shorter than to the other, let us submit that the Anthem should be the conciser, the Canticle the more amplified, and in this view, the present work seems to have a misnomer. Happily, it must be at the option of the selector of the music for the day's performance to place the composition at what period of the Service may seem to him the apter; so, they who think with us may place it after the second Lesson if they feel it fitting.

A more important and a far more pleasant consideration than this of how the work should be defined, is the merit of the music itself, which is of the highest order. In the vast amount of new Church music now being issued, among which, indeed, there is very much to praise, the instances of highly exalted beauty are most rare, and this piece takes rank with the rarest. There are longer and more pretentious works by the same composer; but there can be none that more completely fulfil their aim, and thus are more entirely successful. His beautiful feeling for harmony, which prompts him with some of the richest combinations and most novel progressions, here evinces itself with admirable effect; and his nice sense of vocal distribution leads him to display his happily chosen chords ever to the best advantage. As an instance of this, look to the harmony on the word "shall," with the climax to it, in the setting of the *Gloria*, and it is impossible not to admire its power. The opening of the piece is most tenderly devout; beginning with an air of vagueness, which is in some degree induced by a long continued dominant pedal, the music seems to express a doubt in the claim to mercy here deprecated, and the charmingly melodious phrase that is passed from one to other of the solo voices seems to diffuse strengthening hopes and growing confidence. The unusually long interlude for the organ which precedes the entry of the full choir, at the words, "That Thy way may be known," belongs as much to the musical interest as to the unfolding of the sentiment. The treatment is remarkably grand of the words, "Let the people," which is where we have the first continuous forte; and the broad character of this passage is nobly sustained. The bass solo, "Then shall the earth" stands out in prominent relief; and the chorus intermixed with this, as much throws up the principal voice as helps to enforce the words. In this place, an admirable point is where the key changes from minor to major on the words "shall give us His blessing," which seems to point out the altered state of one who feels himself endued with the beauty of holiness. The music to the *Gloria* is most impressive, and the point in it to which allusion has already been made imports with singular vehemence that the three-fold glory must be without end and for ever. Englishmen may boast, with well founded pride, of the rich stores of their elder Church music, but it is matter for still higher exultation that the torch, whose smouldering light was hidden for a large part of a century, finds new hands to bear it, displaying all its former brightness, refined by the purifying power of new knowledge and extended resources; foremost among living representatives of our glorious old is the artist whose latest production we have now been noticing.

*God is love.* Sacred Song. Written and composed by Mrs. W. H. J. Carter. Arranged by W. Hollis, Esq.

THE words of this song, and also the title-page, tell us that it is "sacred," but it is a mistake to suppose that music united with religious verses is necessarily religious music. Mrs. Carter has written a pattern modern ballad, with the conventional "symphonies and accompaniments," and if her melody is not very original, it is at least tuneful and attractive. That it would more appropriately fit secular words can scarcely be doubted by any listener; and

we really think the composer—whose poetry must doubtless have been written after her music—would do wisely to reconsider the matter from our point of view.

*Though I walk through the valley of the shadow of death.* (Psalm xxiii. 4.) Song for Mezzo-Soprano or Tenor. By the Rev. W. H. Bliss, M.A., and Mus. Bac.

THE calm and devotional character of this song proves that its composer is well acquainted with the traditional style of sacred writing, although it does not show much inventive power. The melody well expresses the words, and the harmonies are smooth and appropriate throughout. We think it would have been better if the change in the character of the accompaniment had been reserved for the commencement of the "Animato" phrase, at the return to the original key, as it somewhat loses its effect from having been previously used in A minor. The repetition of the words "comfort me," at the conclusion of the song, has a good effect, and Mr. Bliss may be congratulated upon the manner in which he has studied the due expression of the verse.

*Hymn Tunes and Chants.* Composed by Frederick Augustus Packer.

WE are at a loss to divine why poems should be set and reset in the form of hymns. Many are the reasons why, when successful music has once been accepted for them, the attention of the congregation should not be irritated and the memory disturbed by the introduction of new tunes to the same words; and we regret therefore that musicians spend their talent to such a purpose. The present selection of six popular poems has a tune to each, all of which are of a kind that clings to the recollection, and so, though they are not of refined character, they will make their effect. The harmony is very free in style, but it is generally correct.

Here are also a dozen chants, and these, it must be owned, are less to the purpose than the hymn tunes. The chromatic harmony that abounds in them is inappropriate to chanting; the reciting note lies often inconveniently for voices, and the passing notes between the last chord of one strain and the first of another are practically troublesome, and they hinder the taking of breath, which the pointing indicates as necessary to the sense of the words, and the singer requires as necessary to the process of life.

The author of this little publication is organist of the Cathedral, and of the Town Hall in Hobart Town, and his evident fluency argues well for the musical experience he must have made, and for the opportunities the place affords.

*Martha; or, the Fair at Richmond.* A Comic Romantic Opera, in Four Acts. Composed by F. Von Flotow. Edited by Berthold Tours. Translated into English by Natalia Macfarren.

THAT it is possible for a man to make and sustain a reputation upon one work Herr Von Flotow has fully proved; for, although he produced a highly successful Opera, when quite a youth, called "Allessandra Stradella," it is by "Martha," his next composition, that he is now known; and, indeed, so popular has much of the music he has set to this pleasing little English story become, that the Opera forms a portion of the *répertoire* almost every season at both our lyrical establishments. Flotow was a hard worker, and well deserves the fame he has won. The score of "Martha," he says, he re-wrote four times before he allowed it to be played; and we believe that he has laboured zealously at other Operas, which have never yet had a hearing. The excellent translation in the edition now before us would, we think, make it a most acceptable work to produce on the stage of an English Opera-house, should such a place ever exist in this country; for, to say nothing of the scene of the tale being close at home, certainly the well-known "Last Rose of Summer" would sound better from a native vocalist, in the language of Moore's poetry, than from a foreigner in an Italian translation. The careful editing of the work reflects the utmost credit upon Mr. Berthold Tours; and we need scarcely say that the type, printing, and paper are excellent. So admirable a handbook will be a real boon to Opera-goers.

*A Sea Song.* For a Soprano or Tenor Voice. Words by W. C. Bennett. Music by W. Howell Allchin.

We do not particularly like the progression of harmony which forms the introductory symphony to this song, but when the voice and accompaniment fairly start in A minor, the phrases are exceedingly dramatic. The theme in the tonic major, too, is extremely melodious and sympathetic with the words. We think that, had the composer been less learned in his harmonies, his music would have been more effective, for his continual chromatic and enharmonic changes will distress both the vocalist and accompanist. Take, for example, the skip from the harmony of B minor to that of C major, in the last bar but one on the 5th page, and then the progression which is produced by the enharmonic alteration of the C natural to B sharp, and the effect is most unsatisfactory—in fact, when we are eventually landed in C sharp minor it becomes a relief, remote as the key is; for “any port in a storm” is better than drifting about at sea. Mr. Allchin shows much musical feeling both in this and some other compositions which have come before us; but his harmonies are laboured, and we wish it to be understood that we object to many of them, not because they are *wrong*—for who shall arrogate to himself the power of pronouncing so decisive a verdict—but because we do not think that their effect is good.

#### BURNS AND OATES.

*Cherubini: Memorials illustrative of his Life.* By Edward Bellasis, Barrister-at-law.

THE catalogue of Cherubini's works, placed at the end of this volume, is a grave comment upon the state of the average musical knowledge in the present day. True it is that the compositions of this great master and profound thinker serve as a model for many of our most earnest students; but the general public—even those who profess to be exceptionally devoted to the art—know but comparatively few of the many immortal creations named in the list so ably compiled by the author of the work before us. And yet it may be truly said that never did a composer work more steadfastly and truthfully than Cherubini. Unmoved by the temporary successes of his rivals, he pursued his own course, with a veneration for his art which amounted almost to a religion; and that during his long career his intellectual power was ever steadily increasing may be evidenced by the fact of his having composed the second Requiem in D minor at seventy-six years of age. The task of collecting the many facts contained in the book under notice has evidently been a labour of love to Mr. Bellasis, and we sincerely hope that his efforts may be rewarded as they deserve to be. The date of Cherubini's birth, our author tells us, was the 14th of September, 1760, and it may be interesting to those who wish to recall the state of music at that time to be also informed that this was “one year and a half after Handel's death, when Mozart was a child of four years, and ten years before the birth of Beethoven.” When very young he began to compose, but we have been told that Halévy, who perused some of his juvenile works after Cherubini's death, pronounced that although everything he found announced the intelligent child, brought up in a good school, and reared on good precepts, there was nothing to indicate the genius which was afterwards to reveal itself. Luckily the young artist, who had mastered the organ and harpsichord under Castrucci, and was already pointed out as a prodigy, was poor to flattery, and resolved to travel through Italy for the purpose of becoming personally known to musicians, as well as to perfect himself in his art. Being the son of poor parents, it is not at all probable that this intention could have been carried out, had not Peter Leopold II., Grand-Duke of Tuscany, and afterwards Emperor of Austria, offered at his own expense to send him to Bologna, where he immediately placed himself under Sarti, whose valuable instruction, although somewhat pedantic, was no doubt highly beneficial to the youthful composer. His first Opera, “Il Quinto Fabio,” produced at Alessandria, was shortly followed by many others; and after visiting England, where he brought out two Operas, he took up his

residence in Paris, which was destined to be his future home, and where the brilliancy of his public career may be said to have commenced. The Revolution impeded his progress as a composer, for his connection had been with the aristocracy, and now they were flying in all directions, or mounting the scaffold. It is, indeed, related that the fact of his having studied the violin when a child was at this time the means of saving his life; for on one occasion having fallen into the hands of a band of *sansculottes*, who were seeking musicians to conduct their chants, Cherubini sternly refused to join them. The fatal cry, “The Royalist,” having been raised, a brother artist, who had also been kidnapped, seeing his friend's danger, thrust a violin into his unwilling hands and succeeded in persuading him to head the mob. “The whole day,” our author says, “these two musicians accompanied the hoarse and overpowering yells of that revolutionary assemblage, and when at last a halt was made in a public square, where a banquet took place, Cherubini and his friend had to mount some empty barrels and play till the feasting was over.” To recount only a few of the many triumphs achieved by Cherubini in the French capital would be here impossible; but we may say that Mr. Bellasis, who is evidently an enthusiastic admirer of this composer's music, not only gives us some able remarks of his own upon the works mentioned, but collects some highly interesting critiques by various writers contributed both to English and foreign journals. As we have already said, our knowledge either of the sacred or secular compositions of Cherubini is in this country extremely limited; and were they ever to be brought prominently into notice, as in the case of the resuscitation of Bach's works, we should be astonished to find that so rich a treasure had been so long allowed to remain uncared for. “*Medea*,” one of the grandest works ever composed for the lyric stage, has certainly been revived; but since 1870, when it was given at Covent Garden, it has ceased to be heard. “*Les Deux Journées*” was also presented to the aristocratic subscribers of the Drury Lane Opera in 1872—properly translated into Italian and with the dialogue set to recitative by Sir Michael Costa—but so little was it found to accord with the taste of the day that it was never repeated. Should the time ever arrive in this country when the frequenters of our Opera-houses shall be attracted by the music instead of the singers, or when those in authority at the musical festivals (now steadily increasing) shall select the finest, instead of the newest, specimens of sacred art, we may hope that Cherubini's works will be appreciated at their true value. Meanwhile it is good to be occasionally reminded that such noble compositions are waiting for a hearing; and we give a cordial welcome to the volume before us, not only on account of its intrinsic merit, but because we believe that it will have the effect of drawing public attention to the long neglected works of one who throughout his long life zealously upheld the highest interests of the art of which he was so bright an ornament. We have only to add that the book contains a portrait of the composer, with a fac-simile of his autograph; and that musical illustrations are freely used in the course of the many critical notices.

STANLEY LUCAS, WEBER AND CO.

*Three Fairy Tales.* Characteristic pieces for the Piano-forte.

No. 1, *Queen Mab.* No. 2, *The Gnome's Wedding.* No. 3, *Undine.*

Composed by Oscar Beringer.

“CHARACTERISTIC PIECES” are dangerous compositions for any but experienced writers. Even Mendelssohn, as a rule, avoided giving titles to his smaller compositions, preferring that they should tell their own tale, or—failing to call up any definite idea—be accepted as abstract music. Mr. Beringer is more venturesome, and invites a two-fold criticism; for we have to consider not only whether he has written three good pianoforte pieces, but whether they fulfil the character suggested by their titles. No. 1 has a capital subject, the division of the opening passages between the two hands giving much lightness to the theme. The feeling, too, is well preserved where the change of key

takes place, the combination of the *legato* and *staccato* touches being extremely effective. No. 2, alternating between E minor and major, is eccentric, but the theme is bald and dry, and misses that humour at which the composer evidently aimed. No. 3 contains some clever points, the second subject, especially, being well written and melodious. We quite admit that in A minor, G sharp may be in the harmony and G natural in the melody, but we cannot like the opening phrase: it is harsh and ungainly to our ears. As for the "characteristic" quality of these compositions we are inclined to admit only No. 1 as a success. What No. 2 has to do with a "Gnome's Wedding," we cannot comprehend; and the first bar of No. 3, of which we have already spoken, is scarcely a melody which we should associate with the gentle and refined nature of "Undine."

*The Merry Beggar's Song.*

*I sing because I love to sing.*

Words from "The Afterglow," composed by Mrs. Mounsey-Bartholomew.

THESE two songs should command the attention of all vocalists who desire to produce their effects by legitimate means, for they are in no respect written down to the level of a commonplace audience. No. 1 especially, although having a highly characteristic melody, is so handled throughout with the skill of a practised musician that, unlike most songs of this class, it appeals rather to the cultivated than the uncultivated listener. The bold subject in A minor, contains some excellent modulations, one of which—into B flat major—is exceedingly telling, and the final phrases of each verse may be also mentioned as happily illustrative of the words. In No. 2 we have praise not only for the music, but for the careful manner in which the true accent of the words has been studied, a qualification in a composer which cannot be overpraised, seeing what an excellent example it sets to a singer. As an instance of this, we might cite the opening phrase, where the lengthening out of the word "sing" gives precisely the emphasis with which the whole line would be read, and this, as we have said, is observable throughout the song. Here again we have some most effective modulations, that into the tonic minor, on the words "It cheers the brightest day," being one of the most attractive. We sincerely trust that these clever songs may meet with the success they deserve.

WEEKES AND CO.

*Te Deum.* Composed by Nicholas Heins.

THIS is a setting for voices in unison with organ accompaniment, and, as such, it will be welcome to many a minister who wishes to promote singing among his congregation, and who righteously detests the form of the Chant, as totally inappropriate to the Canticles, and as becoming tedious through its monotonous repetition when applied to anything but the doxology and the daily psalms. As a composition, the present is a little weak in its frequent beginnings and endings in the same key of C; but it has points of interest—the charming transition from A minor into F, at the words, "O Lord, have mercy upon us," for instance, and the voice part is melodious and easy to sing. One high recommendation of this mode of treating the subject, is, that it may present a good declamation of the texts, and so help the people to feel the words while they sing them; but this, the composer seems to have over-looked, or he would not have come to a full close, which is equivalent to a full stop in punctuation, on the words, "The Holy Church doth acknowledge Thee," and so cut them from the conclusion of the sentence, without saying what the Church acknowledges. Let him and others who essay this class of writing, give careful consideration to such matters, and they may render signal service to congregational music.

## ORIGINAL CORRESPONDENCE.

### UNISON OR HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

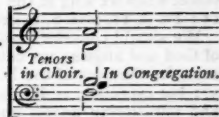
SIR,—Reviewing the recent writings on this interesting question, it appears that we have (as the statesman would say) "three courses" before us.

The musical conservative will exclaim, "None of your new-fangled notions. Sing as in the good old times. True, the double air is an evil, but let only the organist throw in plenty of double-diapason and pedal-pipes, then, out of the evil good must come."

"Not so," cries the advanced reformer. "Don't you see the disturbing elements? Part-singing must perforce be put out of church. We'll nought but unison."

Now, advocating a middle course between these extreme views, I readily admit the trite truth that the pedal (like charity) "covereth a multitude of sins;" but it must be borne in mind that not every church-organ is provided with pedals—not every organist everlastingly persists in pedalling—and not in all "places where they sing" are organs or other musical instruments to be met with. Moreover, few musicians will be persuaded that any reasonable reinforcement of the bass will convert into sweet concord the horrible dissonance their ears experience, when lusty-lunged male worshippers in the congregation "heartily" vociferate the 6th of a key, against vigorous tenors giving vent in the choir to the 7th (see first tune, "Hymns

Ancient and Modern," 3rd line).



An occasional unison has, undoubtedly, a charm; but its constant use, week after week, year after year, unrelied by a particle of vocal harmony would, I fear, prove extremely distasteful to many.

Driven to the conclusion then that part-singing in church is (to say the least) desirable, I cannot shut my eyes to the pressing demand for the revision of many tunes and chants commonly used in congregational worship, inasmuch as all these ought to be so harmonised as to "go" satisfactorily by themselves, with or without the aid of an instrument and in spite of the frequently inevitable *double air*. It may not be possible to map out accurately the boundaries of this happy *vid media*; nor may the exact positions be pointed of all the contrapuntal rocks and quicksands whereon many a good tune has been wrecked. Suffice it to be known, that (in this, more than any other branch of the divine art) there are harmonic "breakers a-head;" and the skilful pilot, with his eyes open, will not fail to distinguish and steer clear of the danger.

Your obedient servant,

J. CONWAY BROWN.

Aldershot, April 15th, 1874.

### TALLIS MEMORIAL FUND.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—A few weeks ago I sent out nearly 200 circulars to members of the musical profession and others, soliciting subscriptions to a Fund formed (under an influential Committee) for the purpose of placing a brass to the memory of Thomas Tallis in Greenwich Parish Church, where he lies buried. In reply to those circulars I have been promised subscriptions to the amount of about £6. It is obvious that nothing worth doing can be done with so small a sum.

I do not believe that it is through any unwillingness to honour the memory of one to whom English music owes so much that more subscriptions have not been received; it is probably owing to a slight misapprehension of the wish and intention of the promoters of the Fund. Our desire is that no sum may be considered as too small as a



contribution: there are probably many who, feeling unable to send a guinea or two guineas, have therefore sent nothing at all. Will you, with your usual courtesy, allow me to say that sums, however small, whether in stamps or by P.O.O., will be thankfully received by

Your obedient servant,

H. WALTER MILLER, Mus. Bac.,

Hon. Sec. Tallis Memorial Fund.

Richmond Hill, S.W., April 15th, 1874.

### MEDIEVAL CHOIR RULES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—So little is known of the internal life of the choirs in the middle ages, that the following rules will be regarded with considerable interest:—

In the MS. Statutes of St. David's (which I consulted in that far distant cathedral), in 1368 the complaint is made that "certain Vicars," who do not hold the office of Cantors according to custom, in the Hours sing before their fellows, begin by themselves, and at the ends of the verses draw them out after the rest, and at the pointing do not agree together, but deform the choir and throw it out of all order; every man doing his own pleasure, takes his own disorderly way, anticipating words in an incongruous manner, utterly regardless of punctuation, right pronunciation, and correct reading, and moreover whisper in low murmurs.

At St. Paul's the 14th century Statutes speak with even greater precision: "The heart should be in unison with the voice, when we sing in the House of the Lord" (1. Cor. xiv. 15; Ps. ii. 11, xlv. 8, cxxxvii. 2).

We should consider that in psalmody we are in the sight of God and angels; we believe that He is everywhere present, for the eyes of the Lord are in every place (Prov. xv. 3); but especially is He near when His praises are sung, and ministering angels and citizens of heaven are joined with men when we lift up pure hands before God (Ps. cxxxvii. 2, Heb. i. 14).

How earnest then should we be in Church, both in singing the office of the Hours and of Holy Communion, to do such a work with fear and reverence, lest (which God forbid) we should do it negligently or lazily, or in an uncomely and lukewarm manner; and so we should fall into that condemnation, "Cursed is he that doeth the work of the Lord deceitfully" (Jer. xlviii. 10). To guard against such a wretched fall, how careful should we be to provide that in the Church of God there should be nothing frivolous, indecent, or perverse in thought, word, and deed; so that the Lord when He cometh may find not that which He will punish, but that He will reward. Let the singers humbly offer praise to God without any pride; let them please those who understand the art of song by the sweetness of their melody, profit the unlearned, and, whilst chanting, seek rather to edify the people than to covet popularity and empty adulation.

In singing Psalms, at the pause between the verses and at the pointing all should end and begin anew together. None from affectation or desire of prominence should lengthen out words that ought not to be dwelt upon, nor with unseemly haste take the lead of their fellows. The Service should be solemnly sung with due deliberation, and those who frequently offend against this rule ought to be sharply reprov'd.

At Lincoln, another century later (1439), the Statutes say, in psalmody distinctness and devotion should be observed in keeping the measure and pointing; without dragging or clipping the voice; the end of each verse should be sung crisply and shortly by all as one. The notes should be taken without delay, quickly; there should be frequent pauses, and the nature of the season should influence the time. None should lag after another, none begin before others; all should end as if there were but a single voice; then, taking breath, all should begin together, each side following its leader, as the Apostle says, "All with one mind and one mouth honouring God," and imitating our fellow citizens the angels, of whom it is written, "They all sing with one voice." Every chant, and psalmody as well, should be kept up to the true pitch with earnestness

of mind and voice, for sinking to flatness is a proof of indevotion, and rising to over-sharpness, which is the cause of discord, is an evident mark of a light mind and love of ostentation. Let each mark this line, "Mind what is to be heard; begin together; end plainly!"

I am, Sir, yours faithfully,

MACKENZIE E. C. WALCOTT, B.D.,  
Præcentor of Chichester.

### CHURCH SINGING.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Having read a correspondence headed "Church Singing" in your paper of last month, I beg to differ in opinion from your correspondent, and further to prove, according to principles, that the ground he takes is untenable.

That a "double air" is bad your correspondent admits. That it can be remedied by the organ—unless when overpowered and rendered inaudible—I cannot admit.

Those who have studied orchestration know well that each class of instrument (strings, reed, or brass) must have a complete, or at least consonant, harmony in each several group. That if two or more parts are detached from the mass of the harmony and given to another class of instrument from that executing the complete harmony, these two parts must in themselves contain a harmony that could be performed alone without offending the ear. Now suppose we have a string quartet in four real parts, and only have three brass instruments, we must give them a harmony complete in itself, not depending on any of the strings for its completion; for even if we were to put fifty strings to play the part omitted in the brass, could we make a complete harmony on account of the difference in tone (*timbre*)? as the three brass instruments in imperfect harmony would still stand out from the rest, and nothing but another brass instrument could complete the part wanting. Now suppose even these three chords descending, which contain no dissonances or any device of preparation or retardation,

6 D	6 C $\sharp$	6 B
3 A	3 G $\sharp$	3 F $\sharp$
1 F $\sharp$	1 E	1 D

If these chords are played on the organ, sung, or rendered by one class of instruments, the effect is good, but if the lower part is played on the organ and the two upper parts are sung, the fourth becomes at once offensive. The same will result if the organ plays the two upper parts and a voice sings the lower. Thus we see the organ, or indeed any instrument, cannot render harmonious a bad vocal harmony by adding parts necessary for its correction, since the tone has no affinity, and stands away from the voice. Still, waiving this important consideration, and temporarily supposing that, as your correspondent says, the pedal 16-ft. did complete the harmony, how about the 8-ft. stop, which in reality forms the organ proper? Are we to play with the right hand on a Principal, or 15th, and with the left on a 16th Bourdon, to allow such an illogical combination as a double air to gravitate to something like harmony? By any other combination we must have frequent atrocious discords with the organ proper, viz., the 8-ft. and 4-ft. stops.

As to the information volunteered about the 16-ft. reed and flue-stops, I do not conceive any organ-builder or musician could derive any information except relatively to the writer of it; still less could he draw from it any argument.

I am, Sir, yours, &c.,  
ORGANIST.

### THE POETIC BASIS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Having read with great interest the paper on Herr Wagner's theory of musical art by Mr. Joseph Bennett, and having attentively followed the discussion which it has raised, I feel constrained to endeavour to set forth the question as it appears when regarded from a feminine point of view—as it strikes the mind of a "soulless" woman!



In considering the question of a poetic basis of music, a fact, I think, of some importance should be borne in mind, namely the two-fold character of both music and poetry. There is music which acts only or chiefly on the senses, and music which appeals to a higher part of human organisation, the heart or soul; just as there is poetry of two orders, which for want of better terms may be classed as sensual and sentimental. These differences cannot be accurately defined whilst human nature continues to be what it is, and the question, which is that of Wagner's theory, becomes one of degree rather than of kind. It is music of this lower class which should be spiritualised by the addition of poetry—it is music of this sort to which the adjective "popular" appropriately belongs, and whilst those senses which it delights remain to the human race, it is to be feared that the "possibility of music for the sole sake of sonorous beauty ceasing to exist" must be regarded as a very remote contingency. In one who is so true a musician as Wagner, this tenacious clinging to a principle which raises poetry by debasing music must excite wonder, though the attempt to elevate art in general by the subordination of art in particular, as shown in his ideal state of the opera, may challenge admiration for its catholicity of spirit. The tendency of his theory is doubtless to reduce music to the position of an attribute of poetry, and to deprive it of any independent existence.

Probably most musicians will admit that a poetic impulse or basis lies at the root of the existence of music, though perhaps few will be prepared to concede that the "conditions" of that impulse are necessarily superior to "the demands of music in its independent state"—whatever those demands or that independent state may be. One of your correspondents, Mr. John Hinton, whom I will quote, partially defines this principle when he says: "I contend that poetry, or to speak accurately, the poetical idea, has two interpreters—poetry proper and music, but that they are two different order of things, which, when combined, produce the highest excellence." Right, perhaps, so far, but not far enough. Nor is any advance made by adding that "no combination will so blend them as to efface their respective characteristics." Music and Poetry are rather, as Carlyle might say, "the forms, the vestures, under which men have embodied and represented for themselves the 'Poetical' principle"—two totally distinct and different clothings of the same idea. Therefore the highest excellence is not to be found in either of those expressions whilst human and finite, nor in any combination of them, but in the common source from which they spring—in the mother-spirit which gives, and is, the life and soul to both sister arts. And just as, to continue the figure, religious forms and creeds embody the religious idea and Christianity, so sound in music and language in poetry are the audible, tangible forms by which it is possible to realise the infinite, underlying principle—without which the arts might be as "sounding brass, or as tinkling cymbals." I claim a duality of physical and spiritual beauty for both music and poetry.

It may be said that I am fighting the Wagnerian battle in contending for a poetical principle, above and beyond its outward symbol in music, another phase of the "poetic impulse, the conditions of which are superior to the demands of music in its independent state;" but whatever it may be called, impulse—principle—inspiration—there is something unknown to human comprehension working in the infinite depths of human nature which finds expression in the highest forms of music and poetry. This is the *raison d'être* of instrumental music, which claims to have the fullest inspiration, the true apostolical succession, if I may be allowed the illustration. And the fact that instrumental music lives and flourishes is a strong argument in favour of its possessing that vitality which a universal law, whereby all useless or superfluous existence is doomed, demands.

Wagner maintains that infinite melody exists in Nature, but not in art, or in one form of art alone; whilst Mr. John Hinton, who opposes him in this instance, denies it in Nature too, and regards Wagner as little short of a madman for harbouring such a belief. "Infinite melody is the negation of all melody," because, as I apprehend it, the finite would be merged in the infinite, as the rivers in the

sea; yet clouds draw their moisture from the boundless ocean to return again in ten thousand streams.

The verdict of a musical public in a "healthy state of ear" on the question of poetic basis in music is not to be disregarded; but do not let us ask it to weigh the respective merits of symphonies and operas, when there is so large a balance of extraneous interest, as in acting and all the accessories of a dramatic performance, on one side. Let us also discriminate between intellectual enjoyment, and the gratification of still higher feelings, such as are called into play by listening to instrumental and oratorio music. We do not expect that an uneducated ear should be able to perceive the scientific beauties of Bach's fugues, nor an unspiritual mind the deep pathos in the "Lieder ohne Worte" of the poet-musician Mendelssohn. But because certain qualities are lacking in certain persons—because some human organisations are defective, it is surely not necessary to invent and proclaim a theory of soulless music and soulless woman, who, like inanimate statues, perfect in form and feature, but with the sightless, expressionless eyes which indicate the empty spirit-house, must wait till inspiration from poetry and man, their proper correlatives, shall cause them to become living souls. This method of the "higher development" of woman would, I fear, meet with as much opposition from the advocates of women's rights, as the same apotheosis when applied to music calls forth from the more truly devoted and chivalrous lovers of the "inarticulate unfathomable speech," which is the world's most universal language.

I am, Sir, yours very truly,

KATE C. FIELD, R.A.M.

#### TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

K.—The question scarcely admits of being answered seriously.

W. S.—Our correspondent can know but little of the conduct of a journal, if he believes that the Editor is to be called upon by authors who submit works for review to give reasons why they remain unnoticed for a time, or are altogether thrown aside.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ALLOA.—On Tuesday the 14th ult., at the annual concert of the Alloa Musical Association, Handel's Oratorio, the *Messiah*, was performed, almost in its entirety, and considering the numerical strength of the Association, and the fact that, except in the orchestral part, there was nothing but amateur talent engaged, the execution of the work was very satisfactory. The soprano and contralto music was divided among four ladies: the solos deserving of most attention being, "Rejoice greatly," which was well sung, "I know that my Redeemer liveth," and "He was despised." "Why do the nations," "The trumpet shall sound" (the trumpet *obligato* excellently played by Mr. Henderson), and the tenor air "Thou shalt break them," were sung with much feeling and expression. The choruses were well rendered, the leads being taken up with great firmness. The orchestra was highly efficient. Mr. Alexander conducted with great ability.

ANSTRUTHER.—The members of the East of Fife Musical Association concluded their sixth session on the 10th ult., by giving a public performance of Handel's *Dettingen Te Deum*, and Spohr's *Cantata, God, Thou art great*, with the addition of a few selections from Mozart. The rendering of the whole was characterised by an absence of ostentatious display, and a marked appreciation of the music on the part of conductor, soloists, chorus, and orchestra. The choir consisted of about 75 voices, and the orchestra numbered 13, the whole being amateur members of the Association.

ARBRATH.—On Tuesday evening, the 7th ult., the Arbroath Choral Union performed Handel's *Messiah*, in the New Public Hall.

The choir numbered 130, and the solos were sustained by Miss C. Armstrong (soprano), Miss Dones (contralto), Mr. Whitehead, tenor, and Mr. Ferry, bass. Mr. D. T. Christie, and Mr. W. H. Richmond, of Dundee, accompanied on the pianoforte and harmonium, and Mr. Nagel, of Dundee, officiated as conductor. Miss Armstrong was successful in her solos, Miss Dones proved highly effective in all her music, Mr. Whitehead was a good exponent of the tenor part, and the bass solos were admirably delivered by Mr. Ferry. The choruses were well sung, especially the "Hallelujah" and the "Amen." Great praise is due to Messrs. Richmond and Christie for their efficient accompaniments, and Mr. Hagel is entitled to high credit for the ability he displayed in conducting.

**ASHFORD.**—The members of the Oxford church choir gave two performances of Handel's Oratorio *Samson*, in the National School-room on the evenings of the 27th and 30th of March. The choruses were creditably given, the trebles (all boys) being especially good. The soprano solos were sung by Master Philpot, Master Lander and Master Rigden, the latter being very effective in "Let the bright Seraphim." Master Thorne sang "Return, O God of Hosts," Dr. Wilks, the hon. Precentor, was very successful in "Total eclipse," and Mr. Walter Hill gave a good rendering of "Thy glorious deeds." Mr. Legge presided at the pianoforte, and Mr. F. R. Frye at the harmonium. Dr. Wilks conducted.

**BEDFORD.**—In connection with the opening of the new Corn Exchange, two grand concerts were given by the Amateur Musical Society, on Thursday, the 16th ult., under the patronage of the Duke and Duchess of Bedford, and the principal families in the county. The band and chorus consisted of nearly 200 performers, assisted by several artists from London, including Mr. Harper, solo trumpet. The vocalists were Miss Spiller, Miss Marion Severn, Mr. H. Guy and Mr. Lewis Thomas. The *Messiah* was given in the morning, and a miscellaneous selection in the evening. The two concerts gave great satisfaction to a numerous audience. Mr. P. H. Diemer conducted both performances with much ability.

**BELFAST.**—A fine performance of the *Creation* was given by the Belfast Musical Society, in the Ulster Hall, on the 27th March, under the conductorship of Mr. James Thomson. Miss Blanche Cole, Mr. Edward Lloyd, and Mr. Lewis Thomas rendered the solos, duets, &c. excellently. Mr. F. C. Smythe ably presiding at the organ. The choir of 130 voices sang with great precision, and were well supported by an orchestra of 50 performers.—On the 30th March, Mr. W. T. Best played at the Ulster Hall Monday Popular Concerts. The organ is well known as Hill's finest instrument, the largest yet erected in Ireland. A large and appreciative audience assembled on the occasion. Miss Lumsden, of Dublin, was the solo vocalist.

**BIDEFORD.**—On Friday evening the 10th ult., Mr. Backhouse gave the third and last of his Subscription Concerts for 1873-74, in the Music Hall before a large audience. The programme was well varied, and the selections given in a very creditable manner. The principal vocalist was Madame Billinie-Porter, assisted by the Bideford Amateur Vocal Union—a choir of nearly 50 voices—of which Mr. Backhouse is conductor. Madame Porter was highly successful in all her songs. Haydn's Toy Symphony was given with care and precision and encored. The programme also comprised glees, part-songs, the quartet, "When evening's twilight," well sung by the Rev. T. Russell and Messrs. Pearce, Miles, and Johns; Rossini's duet, "Quis est homo" (*Slava Mater*), by Madame Porter and Mrs. Backhouse; and "O memory," by Mrs. Backhouse, Miss Lee, and Mr. Eaton Young, which last obtained a well-deserved encore. Two instrumental duets, in which Mr. Backhouse was joined by Miss Norman and Miss Colwill, were well rendered and elicited enthusiastic applause. The accompaniments were played by Mr. Backhouse.

**BIRKENHEAD.**—Handel's Oratorio *Jephtha* was given by the Cambrian Choral Society on the 25th March, in the Queen's Hall, the principals being Madame Billinie-Porter, Miss Jessie Bond, Mr. Bywater, Mr. Thomas Brandon, and Mrs. Bradnock. Madame Porter was in excellent voice, and in the airs, "The smiling dawn of happy days," and "Farewell, ye limpid streams," fully sustained her reputation. Miss Jessie Bond, Mr. Bywater, and Mr. Brandon were also highly successful in the music allotted to them. The band was led by Mr. Seymour very efficiently. Although the choir wants strength, all the members sing with a crispness that is difficult to surpass. The chorus "When His loud voice in thunder spoke," well deserved the encore. Mr. Argent presided with much ability at the harmonium, and Mr. W. Parry was an efficient conductor.

**BOSTON, U. S.**—Madame Camilla Urso's third concert at the Horticultural Hall, was numerously attended. In addition to the excellent violin playing of the concert-giver, Mr. Richard Hoffman, from New York, was heard to much advantage in the pianoforte part of one of Beethoven's violin and pianoforte Sonatas, and also in Schubert's Trio, in B flat (Op. 9), in which he was associated with Madame Urso (violin) and Mr. Hennig (violinello). The local papers speak in the highest terms of Mr. Hoffman's playing, and express regret that he is not oftener heard in Boston.

**CAMBRIDGE.**—The Amateur Musical Society gave the 57th quarterly performance, in the Town Hall, on the 25th March, the programme consisting of *Alexander's Feast*, and a miscellaneous selection. The soloists were Madame Wells, Mr. T. Robson and Mr. O. Christian. Mr. Robson and Mr. Christian were highly successful in the music allotted them, the latter receiving an encore for Sullivan's ballad, "A weary lot is thine, fair maid." Madame Wells was unfortunately suffering from indisposition. Mr. F. Dewberry played the violinello *obligato*, in the air "Softly sweet in Lydian measures," in a very efficient manner. There was a large audience.

**CATSFIELD, SUSSEX.**—On Thursday the 9th ult., an excellent concert was given in aid of the fund for Bishop Callaway's church in Central Africa. The performance was held in the School-room, which was well filled. Amongst the pieces most favourably received were Sullivan's "Little maid of Arcadée," and "Stars the night adorning," by Wekerlin, both sung by Miss Barlow, and encored. "The Message,"

sung by Mr. Ward was also highly appreciated. The arrangements, which were perfect, were under the management of Mr. Andrew Hayley, the son of the Rector of Catsfield. The money obtained amounted to over £8.

**CHRETHAM, MANCHESTER.**—At the annual concert of the St. Mark's Glee and Choral Union, held in the School-room on the 27th March, the first part of the programme consisted of selections from Mendelssohn's Oratorio *St. Paul*, and the second of the same composer's unfinished Opera, *Loreley*, and several vocal pieces. Mr. Lockett, the conductor, who played with much effect two of Chopin's pianoforte pieces, was presented during the evening (by the male members of the Society) with an elegant, silver mounted bâton.

**CHISLEY (near CANTERBURY).**—The organ lately erected in the church of this village by Messrs. Bevington and Sons, London, was opened on Tuesday evening, the 7th ult., by Mr. J. F. Thorne, of St. Mary's Church, Ramsgate, who displayed the capabilities of the instrument to great advantage in selections from the works of Handel, Mendelssohn, &c. The church was crowded in every part.

**CLIFTON.**—On Monday the 20th ult., Mr. J. C. Daniel, the enterprising conductor of the Clifton Winter Entertainments, gave two ballad concerts at the Victoria Rooms, in which Madame Patey, Miss Banks, Mr. Patey, and Mr. W. H. Cummings were announced to take part. There was a good attendance on both occasions. Madame Patey, whose singing is always listened to with delight, was unfortunately indisposed and only able to take part in the first concert, which was a severe disappointment to the audience. Miss Banks, Mr. W. H. Cummings, and Mr. Patey were highly successful in songs by Claribel, Molloy, Barnett, E. Berger, A. S. Sullivan, &c.

**COLCHESTER.**—A very large audience assembled at the Colchester Theatre, on Wednesday evening, the 15th ult., to hear a performance of Handel's Oratorio *The Messiah*, by local amateurs, assisted by several professional vocalists and instrumentalists. The tenor solos were allotted to Mr. Robson, of Cambridge, his best performance being the aria "But Thou didst not leave." Miss Franklin's contralto voice was heard to great advantage in the recitative "Behold, a Virgin," and the arias "O, Thou that tellest," "He shall feed," and "He was despised." The soprano parts were well rendered by Miss Emily Spiller, and she fully deserved the repeated manifestations of appreciation which she received. The bass solos could not have been entrusted to a better artist than Mr. Hilton. All the portions allotted to him were very faithfully rendered; and his interpretation of the aria "Why do the nations," was most admirable. The choruses were given in a most creditable manner; and Mr. Winterbon, who conducted, may well be congratulated upon the result.

**DERBY.**—At the concert given by the members of the Choral Union, on Wednesday evening, the 25th March, in the Drill Hall, Handel's *Acis and Galatea*, and Mendelssohn's Cantata *The First Walpurgis Night*, were performed. The solos were rendered by Miss Arthur, Mrs. Crowther, Mr. C. H. Coulson, Mr. R. J. Smith and Mr. Field Baldwin. The great feature of the evening was the execution of the choruses; and the band, led by Mr. Farmer, was excellent. Mr. Woodward conducted.

**DUNDEE.**—Handel's Oratorio *Samson* was performed on the 31st March, in the Kinnaird Hall, by the Dundee Harmonic Society, Mr. S. C. Hirst conducting. The choruses were sung by the members of the Society, who, on this occasion, numbered a little over 80 voices. Three of the members undertook the music for *Samson*, Manoah, and Harapha; Mrs. A. J. Sutton and Miss Edith Clelland being the professional artists engaged. A small but well balanced band, led by Mr. W. H. Cole, strengthened by the organ, at which Mr. W. H. Richmond presided, played the accompaniments. Mrs. Sutton in "Let the bright Seraphim" (excellently accompanied by Mr. Wood on the trumpet, and Miss Clelland in "Return, O God of Hosts," were highly successful.

**DUNGAUNNON.**—A new organ, built by Messrs. Forster and Andrews for the church, was opened on Wednesday, the 8th ult., by Mr. T. Osborne Marks, Mus. Bac. Oxon, organist of Armagh Cathedral. The voluntaries were "The March of the Israelites" (Costa), an Andante of Wesley's, and Motett (No. 3), Mozart.

**ERITH.**—Messrs. Walker and Sons have just completed a fine organ for Christ Church, of which Mr. Richard Lemaire is organist and choirmaster. The instrument, which consists of two complete manuals, was opened on Thursday, the 16th ult., by Mr. W. S. Hoyte, of All Saints, Margaret Street, who gave a Recital of select organ music. During the evening several choruses were sung by the Erith Choral Society, under the direction of Mr. Lemaire.

**FAVERSHAM.**—The second amateur concert in aid of the fund for re-seating and re-arranging the Parish Church, was given by Mr. Drake and the church choir, assisted by a number of ladies and gentlemen, on Thursday evening, the 9th ult. The programme was well selected, the most important works being Mendelssohn's Psalm, "Judge me, O God," Gounod's Psalm, "By Babylon's wave," and a selection from Beethoven's *Mount of Olives*. The band and chorus numbered over 80 performers. Mr. Drake conducted.

**GLASGOW.**—The sacred concert given in the Theatre Royal, on the 9th ult., was in every respect successful. The first part of the programme consisted of a selection from Handel's *Messiah*, the artists being Madame Demeric-Lablache, Mdlle. Pauline Rita; Messrs. Hilton and Pearson, assisted by an efficient chorus and full band; Mr. Berger presiding at the pianoforte and harmonium. The second part embraced selections from Mendelssohn's *Elijah*, Handel's *Judas Maccabæus*, and Sterndale Bennett's *Woman of Samaria*. The most successful efforts of the evening were Madame Lablache's singing, "He was despised," and Mr. Pearson's "If with all your hearts." Mr. Hilton gained a well merited encore for "In Mamre's fertile plain." There was a large and appreciative audience.

**GOOLE.**—The Choral Society gave the last concert for the present season, on Tuesday evening, the 31st March, when Mendelssohn's *Hymn of Praise (Lobgesang)* was performed for the first time in this neighbourhood. There was a good attendance; and the number of

singers was larger than on any previous occasion, the whole of the stage in the Public Rooms being filled. The choruses were rendered very effectively, the piano and forte portions being appropriately marked. The choral "Let all men praise the Lord," was finely given. Miss Hiles (of the Liverpool and Manchester concerts) sang the soprano solos, and with Miss M. Clegg, the duet "I waited for the Lord." Mr. Hopley rendered the portion of the Cantata which fell to him exceedingly well. Mr. James Milnes conducted.

**GRANGE-OVER-SANDS.**—On Wednesday the 8th ult., the Musical Society gave the last of this season's concerts, when Handel's *Judas Macabæus* was performed. It being the first time that an Oratorio has been given in the neighbourhood, much interest was manifested. The room was filled with a very select audience. The principal vocalists were Miss Wakefield, Miss Hubbersty, Mrs. Strongitharm, Mrs. Briggs, Mr. Harrison, Mr. G. Bush and Mr. Preston. The chorus comprised 16 sopranos, 9 altos, 5 tenors and 7 basses. Mr. Dean, organist of the Parish Church, Lancaster, presided at the pianoforte most efficiently, and Mr. Elliott, of Preston, ably assisted by his accompaniments on a harmonium. Mr. Bather conducted. The choruses throughout were given with precision and spirit. "O Father, whose Almighty power," "O never bow we down," and "Fallen is the foe," were exceedingly well sung, and "See the conquering hero comes" was encored. Miss Wakefield sang with care and expression the air "Father of Heaven," Miss Hubbersty was very effective in "Wise men flattering," Mrs. Strongitharm and Mrs. Briggs sang several duets admirably. "O never bow we down," met with a very flattering reception, and "O lovely peace," was re-demanded. Mr. Harrison took the part of Judas very satisfactorily. His greatest success was in "Sound an alarm." Too high a compliment cannot be paid to Mr. Bush for the able manner in which he sang the part of the Israelitish man, and Mr. Preston was very successful in his interpretation of Simon. A word of praise is due to Mr. Bather, the esteemed conductor.

**HADLEIGH.**—On the 10th ult., the Town Hall was filled almost to overflowing by a most respectable audience, assembled to hear an amateur concert given by the members of the Hadleigh Choral Society, consisting of nearly 40 performing members, the greater number of whom were present. The following ladies assisted in the instrumental portion of the concert, viz., Miss Norman, Miss Grimwade, Miss Wilson, and Miss Hardacre. The overtures were brilliantly played, and the several part-songs were sung most effectively, some being encored. The genre of the evening was Beethoven's Trio in G major, which was exceedingly well rendered. Miss Hardacre accompanied, and Mr. Hardacre conducted. At the termination of the concert, the Rector, the Very Rev. R. T. Wheeler, addressed those present on behalf of the choir, and in elegant and forcible language, introduced the names of Mr. and Miss Hardacre, who have given their united services from the formation of the Society in bringing it to its present efficient state, and then presented Mr. Hardacre with an elegant timepiece, enclosed in a morocco case, with the following inscription engraved under the dial face:—"Presented by the Members of the Amateur Choral Society, to Mr. and Miss Hardacre, in acknowledgment of their kind and valuable services. Hadleigh, April 10th, 1874."

**HALIFAX.**—A concert was given by the Philharmonic Society, on the 25th March before a large audience, in the Mechanics' Hall. The performance throughout was excellent. Mr. Whittaker in Beethoven's Concerto, in C, was much applauded, and the playing of the Symphony, in D (Beethoven), met with an equal response from the audience. Mr. Richard, of Halifax, was most enthusiastically received in his songs; he has a fine voice, and was repeatedly encored.—At the concert at the Drill Hall, on the 9th ult., which had been postponed from the 14th ult. in consequence of the indisposition of Mr. Sims Reeves, the public was again doomed to disappointment, for an announcement stating that he was still too ill to appear was received in the morning. Mr. Vernon Rigby, however, sang all the songs allotted to Mr. Reeves, and received quite an ovation from the large audience assembled. The other vocalists were Miss Helen D'Alton and Mr. Henry Pyatt, both of whom were highly successful. A choir also sang several part-songs with admirable effect, and received the warmest applause. Mr. Sidney Naylor was the accompanist.

**KIDDERMINSTER.**—Bach's *Passion* (St. Matthew) was given in St. Mary's Church, on Thursday evening, the 26th March. The performance was a decided success, although another rehearsal would have been advisable. Two choirs were formed, occupying seats in the chancel; the bass and alto recitatives and arias were well performed, but the tenors were weak, especially in the recitatives. The boys executed their portions admirably. The work is divided into two parts, and on the conclusion of the first portion, the Rev. G. D. Boyle, M.A. delivered a short but impressive sermon.

**KILMARNOCK.**—The Philharmonic Society brought its meetings to a close for the season by a successful performance of Handel's Oratorio *Judas Macabæus*, in the Corn Exchange, on Thursday evening the 2nd ult., before a large audience. The solo singers engaged for the occasion were Miss Emily Spiller (soprano), Miss Dones (contralto), Mr. Edward Lloyd (tenor), and Mr. J. R. Alsop (bass), all of whom were highly efficient. Mr. A. L. Peace, Mus. Bac., Oxon., presided at the organ (Mr. Cowap, the Society's organist, being unfortunately indisposed); and Mr. W. H. Dixon conducted.

**LEITH.**—The services at St. James's Church during Holy Week have been frequent, and throughout well attended. A new feature was introduced into the evening service, by the addition to the shortened evening with sermon, of "Christ's words on the Cross," set to music by Mr. William Harrison, organist of the church. The words of our Saviour are introduced in seven recitatives, each one of which is prefaced by a chorus or trio, consisting of a text or texts of Scripture of a reflective character, bearing on the words of our Saviour immediately preceding; the whole ending with the beautiful choral introduction by Mendelssohn into his Oratorio *St. Paul*, "To Thee, O Lord, I yield my spirit," &c. The Rev. G. Jackson, M.A., incumbent, sang the recitatives with good taste and excellent feeling, and the

members of the choir took up their parts with commendable precision. The Easter services were of the usual festive character. The morning was ushered in by a merry "peal" from St. James's ringers, after which, at 8.15 A.M., an early celebration of the Holy Eucharist was attended by upwards of 70 communicants. The other services were as follows:—Morning Prayer at 11 A.M., General Confession (Barnby); Preces (Tallis); Easter Anthems (Turner); Proper Psalms (Spofforth and Higgins); Te Deum (Smart) in F; Benedictus (Elvey) in F; Creed of St. Athanasius, Traditional Chant. Holy Communion (second celebration, 185 communicants), Kyrie, Credo, and Offertory (Harrison); Sanctus and Gloria (Woodward) in E flat. The Litany was read at 3 P.M. Evening Prayer at 6.30 P.M., Processional, Confession and Preces, same as morning; Proper Psalms (Woodward and Rogers); Magnificat (Boyce); Nunc dimittis (Farrant); Anthem, "If ye then be risen with Christ" (Naylor); with appropriate hymns. The singing was remarkably well in tune, and the "pointing" of the psalms was carefully observed by the very efficient choir. The rendering of the Nunc dimittis was worthy of special praise.

**LINCOLN.**—The Philharmonic Society gave the first concert in the Masonic Hall, on the 15th ult., under the direction of Dr. Mason. Mr. Nicholson was very successful in a flute solo, and Madame Thaddeus Wells was encored in "Lo! here the gentle lark" (Bishop). Mr. Christian, who was formerly one of the lay vicars of the Cathedral, was highly effective in "O ruddier than the cherry," and some ballads. Flotow's overture to *Stradella*, and a selection from *Fra Diavolo* (Auber), were well rendered by the orchestra. Mr. W. Mason was accompanist.

**LINDSAY, ONTARIO, CANADA.**—A concert was given in St. Paul's Church, in aid of the organ fund, on Monday the 23rd February, when the following selection was performed: Hallelujah Chorus (Handel); "Thine, O Lord" (Kent); "Praise the Lord" (Scott); Nunc dimittis (Ebdon); "Angels ever bright and fair"; "Resignation"; "Lord, remember David"; "Nazareth"; and "He shall feed his flock"; solo vocalists the Misses Roberts, Cottingham, and Watson, and Mr. Hooper. Mr. Tremer played a flute solo, and organ solos were contributed by Mr. Knight. Mr. Hooper conducted, and Mr. Knight (organist of the church) and Mrs. E. Roberts (organist of St. Andrew's Church, Lindsay) presided at the organ.

**LIVERPOOL.**—Signor and Madame Garcia gave a morning concert on Monday the 15th ult., which was attended by a numerous audience. Gounod's "Biondia," Benedict's "Rock me to sleep," and the Ballata from the Opera *Mignon*, were well sung. Mr. Macon joined Signor Garcia in a duet, "Two nightingales," and also sang Hatton's song, "The lark." Signor Garcia was encored in "Le lac," for which he substituted "The village blacksmith." Mr. Horton C. Allison played Beethoven's Sonata, Op. 29, No. 2; Chopin's valse, and his own impromptu, from the "Oxford Concert Pieces," in which he was encored. The accompaniments were divided between Mr. Allison and Sir Julius Benedict.—The sixth Subscription Concert of the Philharmonic Society, on the 14th ult., included in its programme Signor Randegger's Cantata, *Fridolin*, conducted by the composer; principal artists: Madame Lemmens-Sherrington, Mr. W. H. Cummings, Mr. Lewis Thomas, and Mr. Santley. The overture to the short second part of the concert was Meyerbeer's to *Diinorah*, and the concluding piece Mendelssohn's "Cornelius" March.

**MANCHESTER.**—An excellent concert was given in the Free Trade Hall, on Thursday evening, March the 26th, by Herr Joachim and Mr. Charles Hallé, in aid of the fund for the erection of the Bach monument at Eisenach. In addition to the two artists mentioned, Madame Norman-Neruda, Miss Antoinette Sterling, Mr. Santley, and the members of Mr. Hallé's orchestra gave their services. The room was crowded, and the performance was a great success. The chief points of attraction in the programme were two duet compositions for violins, played by Madame Norman-Neruda and Herr Joachim; the first, Bach's Concerto in D minor; the second, the Adagio in B flat and Finale Presto in D minor, Spohr. Miss Antoinette Sterling, in her singing of Bach's "Cradle Song," and three short "musical poems" by Schubert, Schumann, and Mendelssohn, showed a rich voice and cultivated taste. Mr. Santley was in capital voice. Mr. Hallé played some of Bach's short pieces (gavottes, &c.), and, with Herr Joachim, Schubert's Rondo in B minor.—Mr. IRVINE DEARNALEY, organist of the Parish Church, Aston-under-Lyne, gave an organ recital at St. Peter's Church, on the 21st ult. The programme included, among other items, Organ Concerto, No. 2, B flat, Handel, arranged by Beethoven; Organ Sonata, No. 4, Mendelssohn; Prelude and Fugue, B minor, Bach; Mr. Beethoven's magnificent Prelude and Fugue, in A minor; and Dr. Chipp's Introduction and Variations on "God preserve the Emperor." The excellent manner in which every thing was performed gave the utmost satisfaction to an audience which comprised most of the leading organ connoisseurs of the neighbourhood.

**MOXLEY.**—The new organ built for the Wesleyan Chapel, by Mr. W. Johnson, of Moxley, was opened on Sunday, the 12th ult., by Mr. G. Bond, of Wednesbury. The programme, which included selections from Handel, Mendelssohn, Batiste, &c., was well adapted to display the qualities of the instrument, which consist of two complete CC to G manuals and pedal bourdon and open; 13 stops in all. The front pipes (speaking) are richly decorated.

**NEWTOWN, MONTGOMERYSHIRE.**—On Friday the 17th ult., a morning concert was given in the Market Hall, in aid of the funds of the Montgomeryshire Infirmary, when the *Messiah* was performed by the Choral Union: conductor, J. C. Gittins, Esq. The choir numbered 30 voices, the parts being very well balanced. The choruses were rendered with great spirit and precision, the "Hallelujah" and "Worthy is the Lamb," being especially deserving of notice. Considering that the Society has only been in existence about three months, and consists of several choirs in the neighbourhood of Newtown, great praise is due to the conductor for the very efficient manner in which he has trained such a body of singers in so short a time. The accompaniments were played by an orchestral band of 15 performers: leader, Mr. C. Stephenson; pianoforte, Mr. C. Davison; and harmonium, Mr. W. P.



Phillips. The artists engaged were Miss Banks, Madame Patey, Mr. Cummings, and Mr. Patey, all of whom were in excellent voice.

**NORTH ELMHAM.**—On Wednesday evening the 8th ult., an amateur concert was given in the new National School, which was well filled. The programme was miscellaneous. Pianoforte trios were played by the Rev. J. R. and the Misses Pilling. Mrs. Tatham and Mr. J. Pratt contributed pianoforte solos. Some part-songs were well sung by the choir, and Mrs. Greenwood, Mrs. Hoare, Mr. Martin, and Mr. Orton received encores for their rendering of some favourite songs. Mr. W. W. Pearson acted as accompanist.

**PARSONSTOWN, KING'S COUNTY, IRELAND.**—Mr. Arnold's second concert was given on Friday evening, the 10th ult., in the Printing House Building, under the patronage of the Right Hon. the Earl and Countess of Rosse, and was a great success. The first part of the programme comprised a selection from Handel's Oratorio, the *Messiah*, the solos in which were exceedingly well sung by Miss Arnold, Miss M. J. Brown, Miss Harboure, R. Biggs, Esq., and Mrs. Flynn. The choruses "O Thou that tellest," "Glory to God," and "Hallelujah," deserve especial mention. The second part was secular and consisted of glees, part-songs, duets and solos. Mr. Arnold was highly successful in a violin solo from *La Sonnambula*. The concert closed with the Russian National Anthem, and "God save the Queen."

**RAMSGATE.**—The Easter services at St. Mary's Church, were of the character especially suited for the season, the principal features being, in the morning, Processional, Hymn 107; Te Deum in D (Sullivan); Athanasian Creed (Bennett); Anthem, "Blessed be the God and Father" (Wesley); Kyrie (Mendelssohn); and full choral celebration of Holy Communion at which Marbeck's music was used, and Hymn 113 sung as a Recessional. In the evening: Recessional, Hymn 107; Magnificat and Nunc dimittis (Stainer) in E; Anthem, "Worthy is the Lamb" (*Messiah*). At the conclusion of the service, Hymn 117 and the Hallelujah Chorus were sung. On the Sunday following (being the Octave) the services were of a similar character, the morning Anthem being "Since by man's sin" (*Messiah*); and in the evening, Wesley's "Blessed be the God and Father." The local papers speak in very high terms of the successful manner in which the services at this church are performed by Mr. J. Finch Thorne and his choir. Two new solo stops—the hautboy and cremona—have lately been added to the fine organ in St. Mary's Church, by Mr. Holdich, of London, the builder of the organ; and their beautiful qualities were heard to great advantage in the Easter services.

**READING.**—Miss Larkcom gave a very successful concert on Wednesday evening, the 15th ult., before a large audience in the Town Hall. The *beneficiare* sang several songs with great effect, receiving an encore for "Comin' thro' the rye." Mr. Dudley Thomas was also obliged to repeat "The message," and Miss Wyldford was highly effective in her song "Joyous life." Solos on the pianoforte and concertina, were contributed by Mr. H. J. Hendy and Mr. W. H. Birch. The overture to *Guillaume Tell* was excellently played on the organ by Mr. H. J. Stark, and Mr. Cole was a very efficient conductor and accompanist.

**RUNCORN, CHESHIRE.**—On the 25th March, a ballad concert was given at the Public Hall, at which Miss Banks, Madame Patey, Mr. Cummings, and Mr. Patey undertook the solos, duets, &c., affording the townspeople (many of whom heard these artists for the first time) a great treat. The following glees were also sung with credit by a select party, viz., Leslie's "How sweet the moonlight sleeps," Mrs. Newcombe's Hunting Song, "Hie away," Handel's "Haste thee, nymph," and Hatton's "Indian maid."

**RYDE.**—An entertainment of readings and music was given in the Old Town Hall, by the members of St. Marie's Catholic Association, on Wednesday, the 8th ult. The programme was an excellent one, and well rendered, the choruses particularly calling for special mention. The Rev. J. B. Cahill, B.A., sang Beethoven's "Adelaide." Mendelssohn's quartet "Farewell to the forest," and the "Hunting Song;" and some choruses from the *Messiah* were among the most effective pieces in the programme, which concluded with the National Anthem. Mr. C. W. Salter accompanied, and Mr. G. Fenwick conducted.

**SALISBURY.**—A very fine performance of Mendelssohn's Oratorio *Elijah* was given at the Assembly Rooms, on Wednesday, the 15th ult., by the Sarum Choral Society. The principal vocalists were Miss Ellen Horne, Madame Poole, Mr. Henry Guy, and Mr. Wadmore. The choir (70 in number), consisted of the members of the Society; and the band, of which Mr. C. J. Read and Mr. Burnett were principal violins, consisted of 30 instrumentalists, most of whom were professional performers of high standing; conductor, Mr. Aylward. The attendance was very large, and the concert a great success in every respect.—At a trial of candidates for the vacant Tenor Lay Clerkship in Salisbury Cathedral, which took place on the 22nd ult., in the presence of the Rev. Precentor Lear, and Mr. Richardson (the Cathedral organist), the successful candidate was Mr. Hanson, Lay Vicar of York Minster. The pieces selected for him were "If with all your hearts" (Mendelssohn); "God is our hope" (Greene); and "Come, ye children," *Prodigal Son* (Sullivan). At the afternoon service Mr. Hanson sang the tenor part in "Praise the Lord" (Croft). Mr. Taylor's appointment to the Foundling Hospital, London, caused the vacancy.

**SCARBOROUGH.**—A series of opening services and Organ Recitals took place in All Saints' Church (of which the Rev. R. Brown-Borthwick is Vicar), on the occasion of the opening of the new Organ built by Messrs. J. M. and C. Corps. Dr. S. S. Wesley, Mr. Roberts, Mus. Bac., Mr. E. H. Thorne, and Dr. Naylor performed respectively on the 6th, 8th, 9th, and 11th ult., a varied and interesting programme, being presented on each day.—On Friday afternoon, the 10th ult., Mr. E. H. Thorne gave a Pianoforte Recital at the residence of the Rev. R. Brown-Borthwick, in aid of the All Saints' Organ Fund. A programme comprising compositions by Beethoven, Haydn, Chopin, Moscheles, Sir Sterndale Bennett, &c., and two duets for piano and harmonium (in which Mr. Thorne was joined by Mr. Brown-

Borthwick), was admirably performed, and gave much pleasure to a large and appreciative audience. Mr. Brown-Borthwick also contributed songs by Gounod, Sullivan, &c.

**SHEFFIELD.**—On Good Friday Haydn's Oratorio, the *Creation* was given in the Albert Hall, under the management and conductorship of Mr. C. Harvey. The principal vocalists were Miss K. Poyntz, Mr. H. Guy, and Mr. Lewis Thomas, all of whom were highly effective in their respective parts. The choir, which was selected from the various musical societies, was fairly efficient, several of the choruses being given in a creditable manner. Mr. J. Carrods was leader of the band, and Mr. F. Archer officiated as organist. The hall was well filled.—On Easter Monday, a military concert by the band of H.M. 1st Life Guards, under the direction of the bandmaster, Mr. Waterson, attracted a numerous audience to the Albert Hall. Miss Poyntz and Mr. E. Lloyd, were the vocalists, and both created a most favourable impression, several of their songs being re-demanded. The band played admirably, and some well executed solos evidenced considerable ability on the part of the several executants.—On the 14th ult., Mr. W. Pyatt, of Nottingham, gave a ballad concert in the Albert Hall, which was well filled. Madame Thaddeus Wells, Miss D'Alton, Mr. Vernon Rigby (in the absence of Mr. Sims Reeves), and Mr. W. Pyatt were the vocalists. Mr. Rigby was in excellent voice, and the reception that was accorded him was a well deserved tribute to the taste and skill with which his several songs were given. Miss D'Alton, Madame Wells, and Mr. Pyatt also materially contributed to the success of the concert. Mr. Nicholson's solos and *obligato* on the flute were faultlessly played. The choir, consisting of 16 picked voices, was most efficient.—On the 20th ult., Miss Clara Linley, of Low Ash Hall, gave her annual concert assisted by Miss Spiller (vocalist), Mr. John Peck (violinist), and Mr. John Whitehead (violinist). Miss Linley's playing was artistic in style and brilliant in execution, and was most deservedly applauded. Mr. Peck and Mr. Whitehead were also highly effective on their respective instruments. Mr. J. W. Phillips was the accompanist.

**SOUTH HACKNEY.**—A very excellent concert was given by the Christ Church Choral Society, at St. Thomas's Hall, on the 9th ult. The first part consisted of Bennett's *May Queen*, the whole of which was rendered with much precision and expression. The second part was miscellaneous and comprised several popular part-songs, glees, and solos. Miss Hazel was the accompanist and Mr. Alexander Cooper conducted with his usual ability.

**STAMFORD.**—A successful amateur concert was given in the Assembly Rooms, on the 22nd ult., by members of the Choral Class, under the direction of Mr. H. Nicholson, organist of St. Michael's Church, assisted by Master Noble, and another chorister from Peterborough Cathedral. In the first part, Master Noble gave with much effect "I know that my Redeemer liveth," and "Lift thine eyes" (*Elijah*), by the two Cathedral boys and Miss E. Smith, was so well sung as to elicit an encore. The second part contained a duet for two pianofortes, brilliantly played by Miss E. Gretton and Mr. H. Nicholson, and a well-chosen selection of vocal music.

**STAVELEY.**—The *Creation* was performed on Monday evening, the 7th ult., by the Parish Church choir, assisted by a number of ladies and gentlemen of the town. The soloists were Miss Sycnor, of Sheffield, Mr. T. Cooper, of Chesterfield, and Mr. Craven, choir-master of the Parish Church choir. Mr. Vaughan presided at the harmonium, and Mr. Waller led the band. There was a large audience.

**STRATFIELD TURGIS, HANTS.**—Mr. Hendy gave his annual concert on the 21st ult., in the Assembly Room at the Wellington Arms Hotel, to a numerous audience. The vocalists were Mrs. Smith, Miss Parker, Miss Abbott, and the Messrs. Dance, all of whom obtained encores for their songs. The instrumentalists were the Messrs. Hendy, assisted by friends from Reading and elsewhere, who performed a judicious selection of classical and modern music with much taste. Mr. H. J. Hendy, of Reading, was the solo pianist, and Mr. Hendy, senr. the conductor.

**TAUNTON.**—A most successful amateur concert was given, on Thursday, the 9th ult., at the London Hotel Assembly Room, in behalf of the Taunton and Somerset Hospital. Mr. John Fridham directed the instrumental portion of the programme, and Mr. J. Comer officiated as vocal conductor. The concert commenced with Rossini's Overture to *Semiramide*, which was well rendered by the orchestra. Reissiger's Trio for pianoforte, violin, and violoncello, was exceedingly well played by Miss Mary Gibson, Mr. Fridham, and Mr. Waller. Corelli's Sonata for violin, violoncello, and pianoforte, with Mr. J. R. Toms at the pianoforte, was also a feature of the concert. Several part-songs were well sung by the Madrigal Society; and there was a good selection of songs and vocal duets.

**WELLINGBOROUGH.**—The Philharmonic Society gave its fifth concert in the Corn Exchange on the 8th ult., under the conductorship of W. R. Harrington, Esq. Handel's Oratorio *Samson* was given in excellent style, both band and chorus taking great pains to ensure a success. The principals were: soprano, Mrs. M. A. Warren; contralto, Miss Thorley; tenor, Mr. W. Dumville (all of Manchester) and Mr. E. Swift, (of Peterborough Cathedral) bass. The audience we regret to say was limited.

**WORTHING.**—There was a large audience in the Assembly Room on Thursday evening, the 26th March, to hear the performance of the *Messiah*, by the Worthing Sacred Harmonic Society. Herr Stern was the leader of the orchestra, which was strengthened by a two-manual organ-harmonium, at which Mr. H. S. Cooke, the organist of the Society, presided; and A. H. Collet, Esq., officiated as trumpet soloist. The following professional singers were engaged:—Miss Jessie Jones, soprano; Miss Jenny Pratt, contralto; Mr. G. T. Carter (of Westminster Abbey), tenor; and Signor Federici, bass, all of whom were highly effective in their solos. The choruses were well rendered by the members of the Society; and the playing of the orchestra gave the greatest satisfaction. Mr. L. S. Palmer conducted.



**ORGAN APPOINTMENTS.**—Mr. Thomas Lee, to St. Ann's, Aigburth, Liverpool. —Mr. Arthur J. Barth, to St. James's Church, Garlick-hythe, E.C. —Mr. F. J. Dugard, to St. Luke's, Lower Norwood. —Mr. W. H. Orme, to St. James's, Derby. —Mr. Henry Barry, organist and choir-master, to All Saints' Parish Church, and St. Mark's Church, Binfield, Berks. —Mr. Augustus Tozer, to the Congregational Church, Blackheath. —Mr. Edward Nield, to St. Matthew's, Edgeley, Stockport. —Mr. R. B. Carmichael, organist and director of the choir to St. John's Church, Walton, Lancashire. —Mr. Alfred Payne, to St. Paul's, Lorrimer Square. —Mr. Paul Jenner, to St. Mary-le-Bow, Cheapside. —Mr. Henry Perkes, organist and choir-master, to the Church of St. John, Notting Hill. —Mr. John Spearing, organist and choir-master, to St. Paul's, West Street, Brighton.

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